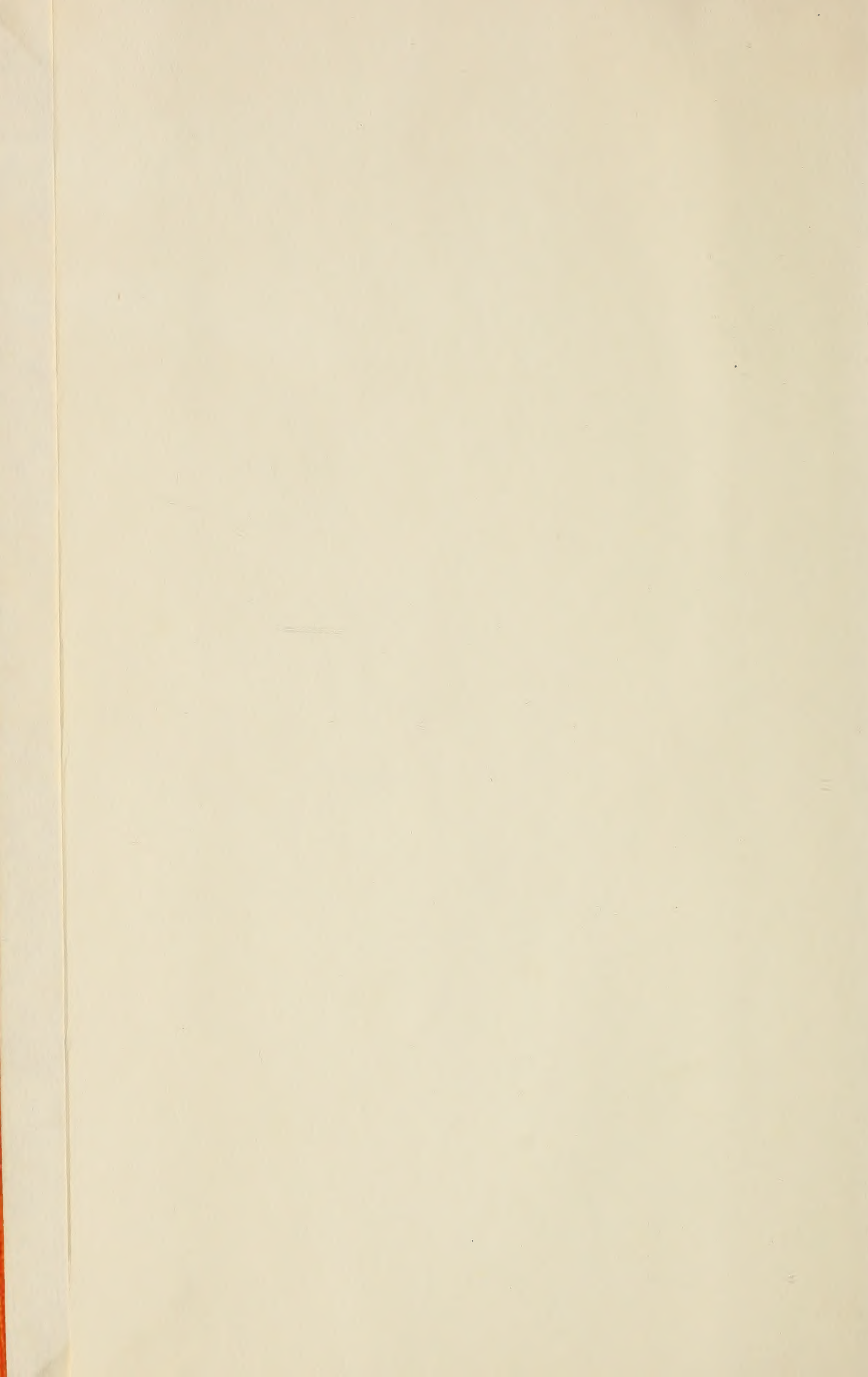




539

VEṆĪSAṀHĀRA

A SANSKRIT DRAMA IN SIX ACTS

BY

BHAṬṬA NĀRĀYAṆA

महाकविश्रीभट्टनारायणप्रणीतं

वेणीसंहारम्

CRITICALLY EDITED WITH COPIOUS NOTES AND TRANSLATION OF VERSES IN ENGLISH

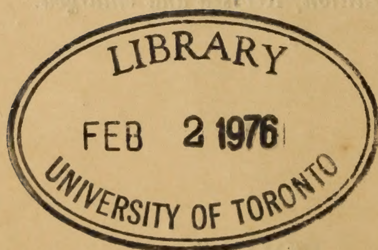
BY

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PREFACE.

At the suggestion of Dr. N. G. Sardesai of the Oriental Book-Supplying Agency, I took up the idea of preparing a new edition of the Venisamhàra based mainly on the late Vidyava chaspati Appashastri Rashivdekar's edition of 1909-10. That edition was voluminous with an extensive sanskrit commentary by Appashastri and English notes and Introduction by me. The commentary is luminous and learned and is delightful reading but I have found that students do not generally care for it, partly because technical points of Panini's grammar and Sanskrit dramaturgy and rhetoric, quotations from lexicons etc. prove too abstruse for them to follow intelligently, and partly because all the points, explanatory, grammatical, critical or other which it is really worth their while to study are presented in the English notes in a style intelligible wth ease. I have therefore omitted the Sanskrit commentary altogether and largely reduced the bulk of the volume and made it handy. The English notes and Introduction are retained with a few alterations and additions which were necessary to make the book independent of the commentary. In a few places where there is a divergency of opinion between the commentator and myself in regard to the text or its interpretation, I have had to refer to the commentator or commentary in my notes in the old editions, and in these cases I have allowed these references to stand in this edition for the sake of a comparison of views as being interesting, and have thought it enough to tell the reader in an N. B. once for all in the beginning that the commentator and commentary are respectively the late Appashastri and his commentary in the old edition.

The copy was handed over to Dr. N. G. Sardesai rather late and the printing had to be hurried up. My friend Prof. C. R. Deodhar, M.A. kindly undertook the correction of the proofs for which my best thanks are due to him, as also to Dr. N. G. Sardesai, L.M.& S. for having undertaken the publication of this edition on his own responsibility.

K. N. DRAVID.

Willingdon College,

Sangli, 1st June 1922.

PREFACE.

At the suggestion of Dr. N. G. Sardesai, of the Oriental Book-Supplying Agency, I took up the idea of preparing a new edition of the Mudrārākṣasa based mainly on the late Vidyāsāgara's and [illegible] edition of [illegible]. That edition was [illegible] with an extensive Sanskrit commentary [illegible] and English notes and introduction by me. The commentary is [illegible] and learned and is [illegible] reading but [illegible] found that students do not generally care for it, partly because [illegible] points of Pāṇini's grammar and Sanskrit dramaturgy and rhetoric, quotations from lexicons etc. [illegible] for students for them to follow and [illegible] because of the [illegible] explanatory, grammatical, critical [illegible] which [illegible] worth their while to study are [illegible] in the English notes in a style intelligible with ease. I have [illegible] the Sanskrit commentary altogether [illegible] the present [illegible] and made it hardly [illegible] and [illegible] are [illegible] with a few [illegible] and [illegible] which [illegible] necessary to make the book independent of the commentary. In a few places where there is a divergency of opinion between the commentator and myself in regard to the text or its interpretation, I have had to refer to the commentator or commentary in my notes in the old editions, and in [illegible] cases I have allowed these references to stand in this edition for the sake of a comparison of views as being interesting and have [illegible] enough to tell the reader in an N. B. once for all in the beginning that the commentator and commentary are respectively the late [illegible] and his commentary in the old edition.

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Bombay, 1st June 1922.

INTRODUCTION.

All that the play itself tells us about its author is that he is Mṛigarājalakshman Bhatta Nārāyana; and since the name is mentioned in the prelude just in the fashion we might expect on the analogy of other Sanskrit plays, it is but reasonable not to doubt the authenticity of that name. Who this Bhatta Nārāyaṇa was, and about what time in the history of Sanskrit literature he lived and wrote are questions requiring investigation and solution.

Bhatta Nārāyaṇa is not one of those authors whose dates have been established with certainty directly, or indirectly by a synthesis of such scraps of information as are derived from inscriptions and coins or other reliable sources such as accounts of contemporary events or events of immediate past, written by foreign or Indian chroniclers known to sober history. The only sources of information in his case are a body of tradition preserved in Bengal in what is called the Vangarāja Ghataka, which is, after all, of recent origin and not very trustworthy, and certain lists of Bengal kings which, whatever their value may be so far as they go, yield very meagre information about the period with which Batta Nārāyaṇa's name is associated, bound up with that of a ruler known to tradition by the name of Adisur. Various attempts have been made, on the one hand, to identify the Bhatta Nārāyaṇa of the Veṇisamhārā and the Bhatta Narāyāṇa of the half-mythical story, and, on the other hand, to determine who this Adisur was, and when and over which part of Bengal he ruled. After going through the whole mass of facts and arguments marshalled by critics in this connection, one cannot help feeling that the whole question is still left much in the domain of mere conjecture and nothing is decided with anything like certainty. But so much may be said in favour of those attempts that, putting all the results together, it is possible to obtain some conclusions which surely have an air of probability about them and need not be rejected in the absence of any trustworthy evidence to the contrary.

These conclusions may be summarised thus* :1 that Bhatta Nārāyana was originally a native of Kanauj, but, under some circumstances or other, emigrated to Bengal and became domiciled there along with other Brāhmans, enjoying the patronage of the reigning sovereign; that he thus came to be the founder of one of the Bengal Gauda Brahman families of the present day, whether the Tagore family or some other cannot be determined with certainty ; † that the double title prefixed to his name, namely, Bhatta (a Brahmanic title denoting great learning) and Mṛigarāja (meaning a lion and corresponding to Sinha and thus forming a non-Brahmanic title connoting valour), creates a puzzle as to the poet's real caste ; that the king whose protege Bhatta Nàràyana was, ruled at some period before the accession of the Pala dynasty but how long before is uncertain ; that as the establishment of the Pàla dynasty is known to have taken place early in the eighth century (cir. 730-4 0A.D.).‡ The royal patron of Bhatta Nārāyaṇa and for the matter of that, Bhatta Nārāyaṇa himself belong to some period not later than the first quarter of the eighth century and probably to the seventh century ; that he belonged to some sect of orthodox Bràhmanism—it may be even the Bhagavata or the Pànchà-ràtra sect § perhaps—and lent his co-operation to the King in reviving the Brahmanic system in Bengal in opposition to Buddhism.

As remarked above there is no positive evidence to contradict any, of these conclusions and they may be accepted tentatively. I may howeve, take occasion to point out here that Mṛigaràja as a Sanskrit word denotes ' the moon, also besides denoting ' a lion ' and would, thus, be equivalent to ' Chandra, though I must confess that I am not able to carry my speculation any further as to the significance of the title

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*. V. A. Smith's Early History of India P. 366 and ' The Brahmanas and Kayasthas of Bengal ' by Babu Girindranàtha Dutt chapters 1 & 2.

†. L. R. Vaidya's Introduction to N. B. Godbole's edition of Venîsamhāra pp 12-19.

‡. V. A. Smith's Early History of India pp. 366-367.

§. L. R.Vaidya's Intro. to Godbole's edition of Venîsam hàra pp. 32, 33, 34, 35.

thus interpreted in determining the caste of the poet. Again when a poet states his surname or title, he generally states it directly, and not indirectly by paraphrasing it; thus, for instance, Bhavabhuti gives his title 'Shrikantha' (श्रीकण्ठपदलाञ्छनः) directly instead of using any periphrasis. Judging by this analogy, Mrigaràja in its own form might possibly have been the title or surname of Bhatta Nàràyana: but what modern name corresponds to it, it is not easy to say, nor perhaps necessary to say, any more than in the case of Shrikantha. The truth is that the point is yet undecided.

The next thing that I have to say relates to the theory that it is in accordance with the Pàncharàtra system of theology that the poet represents the sentiment of piety in his play. I do not at all think it impossible that the verses referred to in this connection (verse 23 of Act I, and verses 43 and 45 of Act VI,) should have been written by any orthodox writer without necessarily belonging to the Pàncharàtra sect though, of course, the ideas expressed therein may, indeed, somehow be made to fit in with the known tenets of that system. L. R. Vaidya's interpretation of the compound कृतगुरुमहदादि etc. especially of the part 'गुरुमहत्'* appears to me far-fetched, though it must be admitted that even without straining the meaning of any part of the stanza one may well urge that the thought as a whole need not be incompatible with the Pàncharàtra teaching.

Let us now turn to another line of investigation about the age of our author, a line which by its nature is bound to lead to more reliable results so far as it goes. This mode of inquiry consists in tracing, on the one hand, the earliest writer who quotes from or refers to the author under inquiry and, on the other hand, the latest writer whom the author in question quotes from or refers to, and in thus fixing the two limits between which the author must necessarily lie. But along this line too we are not able to push our inquiry far enough to ascertain the precise date of our author. Bhatta Nàràyaṇa leaves only one play the Veṇìsamhàra and no other work besides. A dramatic work belongs to a class of literature with which writers on poetics are most nearly concerned. Accordingly we find

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*. L. R. Vaidya's Intro. P. 34. For my opinion vide notes.

that several writers on poetics from the latter half of the eighth century downwards have drawn on the Veṇîsamhâra along with other plays for illustrations. The oldest among these writers are Vàmana and A'nandavardhana. Both these have quotations from the Veṇîsāmhra the former in his Kâvyâlankàrasutravritti * and the latter in his Dhvanyàloka. †

A'nandavardhana, the author of *Dhvanyāloka*, is known from the *Rājatarangiṇi*, to have lived under the Kāshmirian king Avantivarman, in the latter half of the ninth century, (355-883 A. D.) ‡. Vâmana the author of the *Kāvyālankara-sutravritti* is believed to be anterior to A'nandavardhana on the ground that Abhinavagupta (who wrote in the last quarter of the tenth and in the first half of the eleventh century § his *Lochana*, a commentary on the *Dhvanyṇloka*) remarks in the course of his exposition on a certain verse, **'अनुरागवती संध्या'** etc. that the verse is cited by the author as an instance of **आक्षेप** according to Vàmana's view, and of **समासोक्ति** according to Bhàmaha's view. ¶ Thus according to Abhinavagupta who is only a century or so removed from A'nandavardhana, Vàmana wrote before A'nandavardhana, that is, before the latter half of the ninth century. And if the tradition of the Kāshmirian Pandits be believed, as Dr. Bühler** and Dr. Bhàndàrkar††

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* 'अस्तं भास्वान् प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि.', quoted as illustration for the figure of speech सहोक्ति, page 58 काव्य. माला १५; and 'पतितं वेत्स्यसि क्षितौ' under the Sutra 'वेत्स्यसीति पदभङ्गात्'। 5, 2, 81.

† 'कर्ता द्यूतच्छलानां etc.' as an instance of गुणीभूतव्यङ्ग्यसं· कीर्णत्व, page 225 काव्यमाला २५;. चञ्चद्भुजभ्रमितचण्डगदाभिघात etc.' as an instance of दीप्तिप्रकाशनपरशब्द, which consists in दीर्घसमासरच· नालंकृतवाक्य, page 80 *ibid* ; 'यो यः शस्त्रं बिभर्ति etc.' as an instance of दीप्तिप्रकाशनपरः अर्थः' which does not require long compounds page 81 *ibid*.

‡ V. A. Smith, Early History of India, page 344 and Ràjatarangiṇî vi. 34.

§ Bühler's Kashmir Report P. 66.

¶ काव्यमाला २५, page 37;

** Kashmir Report page 65.

†† P. xviii of Preface to Màlatîmàdhava 2nd ed.

are inclined to believe, this Vàmana is probably to be identified with the Vàmana who is mentioned as one of the ministers of Jayàpida (779-813 A.D.).* Thus Vàmana lived in the latter half of the eighth century. By-the-bye it may be remarked that as Vàmana quotes Bhavabhuti who flourished under the Patronage of Yashovarman, King of Kanauj, known to have been defeated, about the year 740 A.D.†, by Muktàpîda Lalitàditya of Kāshmir, it follows that this Vāmana must have lived later than the first half of the eighth century and cannot be identified with Vàmana, the author of the Kàshikàvritti which cannot have been written later than 650 A .D. ‡ Now Vàmana not only quotes from Veṇîsamhàra but even defends his grammatical deviation 'वेत्स्यति' in 'पतितं वेत्स्यास क्षितौ' P. 44, as already referred to in a foot-note, thus evincing the same respect for him as for Bhavabhuti and other writers who were old enough to be regarded as classical. Our author, therefore, cannot belong to any period later than the first quarter of the eighth century and probably belongs to the end of the seventh century. He may, perhaps, be a contemporary of Bhavabhuti but probably his senior.

In the *Dasharupaka* of Dhananjaya who flourished under the poet-king ,Munja, of Dhàrà (972-95 A.D.) §, and who, therefore, must have written his work in the last quarter of the tenth century, the Veṇisamhára is so continually laid under, contirbution for illustration that it is possible to study, in that work, the complete development of our play, as also, I think of the Ratnàvali, through every stage. In Mammata's *Kāvyaprakāsha* there are numerous quotations from Veṇîsamhára (in the seventh Ullàsa alone there are no fewer than eleven stanzas quoted—Vide. D. T., Chandorkar's edition) ; and Mammata's date is given as about 1100 A·D.¶

It may be pointed out with propriety here that, besides the works on poetics, there are other works of no mean anti-

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*. राजतराङ्गिणी iv. 497. Kashmir Report pp. 64 and 65.

†. V. A, Smith's History P. 345.

‡. Macdonell's History of Sansckrit Literature pp. 43 432.

§. V. A. Smith's History, p. 365.

¶ [Ma]cdonnell's History of Sankrit Literature, p. 434,

quity which also presuppose the existence of Veṇîsamhára as a classical drama. Thus Kshîraswàmin, a learned commentator on the *Amarakosa*, who seems to have written his work about the first half of the eleventh century has many a quotation from the Veṇîsamhára. Again, Rájashekhara who is spoken of in the somewhat chatty prelude to the *Bāla Rāmāyaṇa* (st, 17 and 18), as one admired by Shankaravarman, the Kāshmir King, (883-902 A.D. Smith's History, P. 344), and as the *Guru* of Mahendrapàla, King of Kanauj, that succeeded his father Mihira Bhoja, about the year 890 A.D.* is generally taken as belonging to about 900 A.D. † He is the author of four plays, *Bāla Rāmāyaṇa* being one of them. In this play we find that the poet betrays in his style the influence of many a play of an older date, and the Veṇîsamhára seems to be of the class. The fact that our play is on the same footing with Bhavabhuti's plays in the emulation of that poet, is a proof of the high classicality with which distance of time coupled with special merit must have invested the work. An instance or two of this attempt at imitation on the part of Ràjashekhara would not be out of place here. In the *Bāla Rāmāyaṇa,* Rávaṇ in one of his vociferations is made to express himself thus : '**अराममपलक्ष्मणं भुवनमद्य निर्वानरम्** etc.' (Act VIII, 57): it is not possible to deny the striking resemblance of this expression to the **अकेशवमपाण्डवं भुवनमद्य निःसोमकम्** (Act III, 34) of the Veṇisamhāra. Again Parashurāma's words '**यः कर्ता हरचापदण्डदलने यश्चानुमन्ता ननु । द्रष्टा यश्च परीक्षिता च य इह श्रोता च वक्ता च यः** etc.' (Act IV. 57)—one can hardly resist the impression that here we have an echo of '**कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकम्** (Act III 24 etc.') of the Veṇîsamhàra. I am tempted to add one more thing concerning the relation of the *Bāla Rāmāyaṇa* to Venîsamhàra. In the Vishkambhaka to Act I, of the former, which is a dialogue between **शुनःशेफ**, and **राक्षस** an aside is put in the mouth of **राक्षस**, which runs thus : '**भवतु कोपयाम्येनम् । सुप्तमत्तकुपितानां हि भावज्ञानं द्रष्टव्यम्.** Now this appears to me something like a reminiscence with such modification as the context requires of **ज्ञेया रहः शङ्कितमालपन्तःसुप्ता रुगार्ता मदि-**

* V. A. Smith's Hist., pp. 350 an 361.

† Macdonell's History of Sanskrit literature, P. 366.

राविधेयाः of the Venîsamhâra. Both the contexts are concerned with setting forth the made of procedure in the performance of the duty of a spy. This parallel from the *Bāla Rāmāyaṇa* would appear to lend support to our reading and interpretation of the corresponding lines in the Venîsamhâra. I do not deny the possibility of both the authors having derived the idea independently from a common source.

Neither the dramatic quality nor the poetic quality of the Veṇîsamhâra is of a high order, but this does not mean that the play does not deserve the great popularity it enjoys. The altercation scene of the Third Act is a Masterpiece of dialogue; but at the same time we have a most undramatic trait in the tedious account of Sundaraka in Act IV. The play exhibits also a pretty good variety of character sketches and the contrast between Bhîma's noble and lofty manner of humouring Draupadi in Act I, and Duryodhana's sensual and frivolous dalliance with Bhànumati in Act II, is very striking. The chief women of the play, Draupadi and Bhànumatî are represented as ideal wives, phantoms of delight to their husbands and yet creatures

" not too bright or good
For human nature's daily food ;
For transient sorrows simple wiles
Praise, blame, love, kisses, tears and smiles."

The nature of the contrast between Karṇa and Ashvatthāman has been indicated in the notes. Dhritarâshtra's cowardly fears for his son and ignoble meekness under defeat coupled with readiness to advise the employment of treacherous means against the enemy serve as a foil to Yudhisthira's half-diffident trust in his brother's valour, and readiness to put an end to his existence rather than live behind his brothers in disgrace. Chârvàka is the villain of the play who practises his villainy not on his own account, but in the interest of his employer Duryodhana.

Our poet's style while generally characterised by a certain force and vigour is often vitiated especially in prose passages, by long and sometimes ill-formed compounds, clumsy sentences, and redundant phrases. His poetry has not much of lyric beauty.

वेणीसंहारे पात्राणि ।



पुमांसः ।

सूत्रधारः—प्रधानो नटः ।
पारिपार्श्विकः—सूत्रधारेण संलापकारी नटः ।
श्रीकृष्णः—पाण्डवसखा ।
युधिष्ठिरः, भीमः, अर्जुनः, नकुलः, सहदेवः — प्रथिताः पाण्डवाः युधिष्ठिरस्तु नाटकेऽत्र नायकः
जयन्धरः—(मैत्रेयः) पाण्डवानां कञ्चुकी
विनयन्धरः—दुर्योधनकञ्चुकी ।
दुर्योधनः—कौरवेषु प्रधानोऽत्र प्रतिनायकः।
रुधिरप्रियः—पाण्डवपक्षपाती राक्षसः
अश्वत्थामाः—द्रोणाचार्यपुत्रः।
अश्वसेनः—द्रोणस्य सारथिः ।
कृपः—द्रोणस्य श्यालोऽश्वत्थाम्नो मातुलः ।
कर्णः—कौरवपक्षीयो वीरः कुन्त्याः कानीनः पुत्रः ।
सुन्दरकः—कौरवाणां संग्रामवार्ताहरः ।
सूतः—दुःशासनसारथिः ।
धृतराष्ट्रः—दुर्योधनस्य पिता ।
संजयः—धृतराष्ट्रसारथिः ।
बुधकः—युधिष्ठिरस्य दासः ।
पाञ्चालकः—पाण्डवानां संग्रामवार्ताहरः ।
राक्षसः(चार्वाकः)—दुर्योधनस्य सखा युधिष्ठिरस्य प्रतारयिता ।

स्त्रियः ।

द्रौपदी—पाण्डवभार्याऽत्र नायिका ।
बुद्धिमतिका—द्रौपद्या दासी ।
भानुमती—प्रतिनायिका दुर्योधनभार्या।
सुवदना—भानुमत्याः सखी ।
तरलिका—भानुमत्याश्चेटी ।
दुःशला—दुर्योधनस्य भगिनी ।
जयद्रथमाता ।
वसागंधा—राक्षसी रुधिरप्रियभार्या ।
गान्धारी—दुर्योधनमाता ।
प्रतिहारी—(दुर्योधनस्य)।
विहङ्गिका—कौरवपक्षीया दासी ।

श्रीशिवः शरणम् ।

वेणीसंहारम् ।

प्रथमोऽङ्कः ।

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्णातु वः ॥ २ ॥

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात्संभ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिप्रसङ्गेन ।

श्रवणाञ्जलिपुटपेयं विरचितवान्भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

(समन्तादवलोक्य) तत्रभवन्तः परिषदग्रेसराः ! विज्ञाप्यं नः किंचिदस्ति ।

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिंदून्विरलानपि भजत गुणलेशान् ॥५॥

तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवाद्भिरवधानं दीयमानमभ्यर्थये ।

(नेपथ्ये)

भाव, त्वर्यतां त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शैलूषजनं व्याहरन्ति—'प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधयः । प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य' इति ।

सूत्रधारः—(आकर्ण्य सानन्दम्) अहो नु खलु भोः, भगवता सकलजगत्प्रभवास्थितिनिरोधप्रभाविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं च राजकमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं संधिकारिणा कंसारिणा दूतेन । तत्किमिति पारिपार्श्वक, नारम्भयसि कुशीलवैःसह संगीतकम् ।

(प्रविश्य)

पारिपार्श्वकः—भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधारः—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहंससप्तच्छदकुमुदपुण्डरीककाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम् । तथा ह्यस्यां शरदि

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः ।
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपार्श्वकः—(ससंभ्रमम्।) भाव, शान्तं पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सवैलक्ष्यस्मितम्) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते । तत्किं शान्तं पापं प्रतिहतममङ्गलम् ?

पारिपार्श्विकः—न खलु न जाने । किंत्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्यं कम्पितमिव मे हृदयम् ।

सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन संधिकारिणा कंसारिणा । तथा हि ।

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

(नेपथ्ये । साधिक्षेपम् ।)

आः दुरात्मन्वृथामङ्गलपाठक शैलूषापसद,
लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशा-
न्स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः ॥ ८ ॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः ।)

पारिपार्श्विकः—भाव ! कुत एतत् ।

सूत्रधारः—(पृष्ठतो विलोक्य ।) अये, कथमयं वासुदेवगमनात्कुरुसंधानममृष्यमाणः पृथुललाटतटघटिताविकटभ्रुकुटिना दृष्टिपातेनापिबन्निव नः सर्वान्सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् ।

(इति निष्क्रान्तौ)

प्रस्तावना ।

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)

भीमसेनः—आः दुरात्मन्वृथामङ्गलपाठक शैलूषापसद । ('लाक्षागृहानल-' (१।८) इत्यादि पुनः पठति ।)

सहदेवः—(सानुनयम् ।) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य वचनम् । पश्य । ('निर्वाणवैरदहनाः' (१।७) इति पठित्वान्यथाभिनयति ।)

भीमसेनः—(सोपालम्भम् ।) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः कौरवाणाम् । संधेयास्ते भ्रातरो युष्माकम् ।

सहदेवः—(सरोषम्) आर्य !

धृतराष्ट्रस्य तनयान्कृतवैरान्पदे पदे ।
राजा न चेन्निषेद्धा स्यात्कः क्षमेत तवानुजः ॥ ९ ॥

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि-
र्न तत्रार्यौ हेतुर्न भवति किरीटी न च युवाम् ।
जरासंधस्योरःस्थलमिव विरूढं पुनरपि
क्रुधा संधिं भीमो विघटयति यूयं घटयत ॥ १० ॥

सहदेवः—(सानुनयम् ।) आर्य, एवमतिसंभृतक्रोधेषु युष्मासु कदाचित्खिद्यते गुरुः ।

भीमसेनः—किं नाम, कदाचित्खिद्यते गुरुः ? गुरुः खेदमपि जानाति ? पश्य ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

तत्सहदेव ! निवर्तस्व । एवं चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम् ।

सहदेवः—आर्य ! किमिति ?

भीमसेनः—

युष्मच्छासनलङ्घनांहसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥ १२ ॥

[इत्युद्धतं परिक्रामति ।]

सहदेवः—(तमेवानुगच्छन्नात्मगतम् ।) अये कथमार्यः पाञ्चाल्याश्चतुःशालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । [इति स्थितः ।]

भीमसेनः—[प्रतिनिवृत्यावलोक्य च ।] सहदेव ! गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य नेदमायुधागारम् । पाञ्चाल्याश्चतुःशालकमिदम् ।

भीमसेनः—किं नाम ? नेदमायुधागारम् ? पाञ्चाल्याश्चतुःशालकमिदम् ? [विचिन्त्य सहर्षम् ।] आमन्त्रयितव्यैव मया पाञ्चाली । [सप्रणयं सहदेवं हस्ते गृहीत्वा ।] वत्स, आगम्यताम् । यदार्यः कुरुभिः संधानमिच्छन्नस्मान्पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेशं नाटयतः ।)

सहदेवः—(ससंभ्रमम् ।) आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यः पालयतु कृष्णागमनम् ।

भीमसेनः—वत्स, कृष्णागमनमित्यनेनोपोद्धातेन स्मृतम् । अथ भगवान्कृष्णः केन प्रकारेण संधिं कर्तुं सुयोधनं प्रति प्रहितः ।

सहदेवः—आर्य, पञ्चभिर्ग्रामैः ।

भीमसेनः—(कर्णौ पिधाय ।) अहह ! देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा ।)तद्वत्स ! न त्वया कथितं न च मया भीमेन श्रुतम् ।

यत्तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।
दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(नेपथ्ये)

समस्ससदु समस्ससदु भट्टिणी । (समाश्वसितु समाश्वसितु भट्टिनी ।)

सहदेवः—(नेपथ्याभिमुखमवलोक्यात्मगतम् ।) अये कथं याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति ? तत्कष्टतरमापतितम् ।

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य संभृतम् ।
तत्प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)

[द्रौपदी सास्रं निश्वसिति ।]

चेटी—समस्ससदु समस्ससदु भट्टिणी । अवणइस्संदि दे मण्णुं णिच्चा-

णुबद्धकुरुवेरो कुमालो भीमसेणो (समाश्वसितु समाश्वसितु भट्टिनी । अपनेष्यति ते मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः ।)

द्रौपदी—हञ्जे बुद्धिमदिए! होदि एदं जइ महाराओ पडिऊलो ण भवे। (हञ्जे बुद्धिमतिके ! भवत्येतद्यदि महाराजः प्रातिकूलो न भवेत् ।)

चेटी—(विलोक्य)एसो कुमालो चिट्ठदि ता णं उवसप्पदु भट्टिणी (एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी)

द्रौपदी—हञ्जे एव्वं करेह्म (हञ्जे एवं कुर्वः)

(इति परिक्रामतः)

द्रौपदी—हञ्जे कहेहि णाहस्स मह आगमणं । (हञ्जे ! कथय नाथस्य ममागनम् ।)

चेटी—जं देवी आणवेदि । (यद्देव्याज्ञापयति)

(इति परिक्रामति)

(भीमसेनोऽश्रृण्वन् 'यत्तदूर्जितम्' (१।१३) इति पुनः पठति ।)

चेटी—(परिवृत्य) भट्टिणि ! पिअं दे णिवेदेमि । परिकुविदो विअ कुमालो लक्खीअदि । (भट्टिनि ! प्रियं ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते ।)

द्रौपदी—हञ्जे ! जइ एव्वं ता अवहीरणा वि एसा मं आसासअदि । ता एअन्ते उवविट्टा भविअ सुणोमि दाव णाहस्स ववसिदं । (हञ्जे ! यद्येवं तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा श्रृणोमि तावन्नाथस्य व्यवसितम् ।

(उभे तथा कुरुतः ।)

भीमसेनः— (सक्रोधं सहदेवमधिकृत्य ।) किं नाम पञ्चभिर्ग्रामैः संधिः?

मथ्नामि कौरवशतं समरे न कोपाद्—
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
संचूर्णयामि गदया न सुयोधनोरू
संधिं करोतु भवतां नृपतिः पणेन ॥ १९ ॥

द्रौपदी—(सहर्षं जनान्तिकम्) णाह, अस्सुदपुव्वं क्खु दे एदिसं वअणं । ता पुणो वि दाव भणाहि । (नाथ ! अश्रुतपूर्वं खलु ते ईदृशं वचनम् । तत्पुनरपि तावद्भण ।)

(भीमसेनोऽशृण्वन्नेव 'मथ्नामि कौरवशतं' (१।१५) इति पुनः पठति ।)

सहदेवः—आर्य ! किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः?

भीमसेनः—का पुनरत्र व्युत्पत्तिः

सहदेवः—आर्य ! एवं गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ?

सहदेवः—सुयोधनस्य ।

भीमसेनः—किमिति ?

सहदेवः—

> इंद्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।
> प्रयच्छ चतुरो ग्रामान्कंचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ?

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजनजतुगृहदाहद्यूतसभाद्यपकारस्थानोद्धाटनमेवेदं मन्ये ।

भीमसेनः—(साटोपम्)वत्स ! एवं कृते किं भवति ?

सहदेवः—आर्य ! एवं कृते लोके तावत्स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति। कुरुराजस्यासंधेयता च प्रतिपादिता भवति।

भीमसेनः—मूढ! सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् । प्रसिद्धश्च लोकेऽपि धार्तराष्ट्रकुलक्षयः ।

(सहदेवो लज्जां नाटयति)

भीमसेनः—स किं लज्जाकरो भवताम् ? अपि च रे मूर्ख !

> युष्मान्ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः !
> न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—(जनान्तिकम्) णाह, ण लज्जन्ति एदे । तुमं वि दाव मा-विसुमरेहि । (नाथ ! न लज्जन्त एते । त्वमपि तावन्मा विस्मार्षीः ।)

भीमसेनः—(सस्मरणम्)वत्स ! कथं चिरयति पाञ्चाली ?

सहदेवः—आर्य ! का खलु वेलात्रभवत्याः प्राप्तायाः । किंतु रोषावेशवशादागताप्यार्येण नोपलक्षिता ।

भीमसेनः—(दृष्ट्वा सादरम्।) देवि! समुद्धतामर्षैरस्माभिरागतापि भवती नोपलक्षिता। अतो न मन्युं कर्तुमर्हसि।

द्रौपदी—णाह उदासीणेसु तुम्हेसु मह मण्णू, ण उण कुविदेसु। (नाथ उदासीनेषु युष्मासु मम मन्युर्न पुनः कुपितेषु।)

भीमसेनः—यद्येवमपगतपरिभवमात्मानं समर्थयस्व (हस्ते गृहीत्वा पार्श्वे समुपवेश्य मुखमवलोक्य।) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि।

द्रौपदी—णाह! किं उव्वेअकालणं तुम्हेसु सण्णिहिदेसु! (नाथ! किमुद्वेगकारणं युष्मासु सन्निहितेषु?)

भीमसेनः—किमिति नावेदयासि? (केशानवलोक्य) अथवा किमावेदितेन?

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोषितेष्वपि।
पाञ्चालराजतनया वहते यदिमां दशाम्॥ १८॥

द्रौपदी—हञ्जे बुद्धिमदिए कहेहि णाहस्स को अण्णो मह परिहवेण खिज्जइ? (हञ्जे बुद्धिमतिके। कथय नाथाय कोऽन्यो मम परिभवेन खिद्यते।)

चेटी—जं देवि आणवेदि। (भीममुपसृत्य। अञ्जलिं बद्ध्वा।) सुणादु कुमालो। इदोवी अहिअदरं अज्ज उव्वेअकालणं आसी देवीए। (यद्देव्याज्ञापयति। शृणोतु कुमारः। इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्याः।

भीमसेनः—किं नामास्मादप्याधिकतरम्? बुद्धिमतिके! कथय।

कौरव्यवंशदावेऽस्मिन्क एष शलभायते?।
मुक्तवेणीं स्पृशन्नेनां कृष्णां धूमशिखामिव॥ १९॥

चेटी—सुणादु कुमालो। अज्ज क्खु देवी अम्बासहिदा सुभद्दाप्पमुहेण सवित्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दणं कादुं गदा। (शृणोतु कुमारः। अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता।)

भीमसेनः—युक्तमेतत्। वन्द्याः खलु गुरवः। ततस्ततः।

चेटी—तदो पडिणिवुत्तमाणा भाणुमदीए दिट्ठा। (ततः प्रतिनिवर्तमाना भानुमत्या दृष्टा)

भीमसेनः—(सक्रोधम्।)आः, शत्रोर्भार्यया दृष्टा? हन्त, स्थानं क्रोधस्य देव्याः। ततस्ततः।

चेटी—तदो ताए तेवीं पेक्खिअ सहीजणादिण्णादिट्ठीए सगव्वं ईसि विहसिअ भणिअं । (ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम् ।)

भीमसेनः—न केवलं दृष्टा उक्ता च ? अहो किं कुर्मः । ततस्ततः ।

चेटी—अइ जण्णसेणि ! पञ्च ग्गामा पत्थीअन्ति त्तिसुणीअदि । ता कीस दाणीं वि दे केसा ण संजमीअन्ति ? (अयि याज्ञसेनि ! पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयन्ते तत्कस्मादिदानीमपि ते केशा न संयम्यन्ते ?)

भीमसेनः—सहदेव ! श्रुतम् ?

सहदेवः—आर्य ! उचितमेवैतत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य

स्त्रीणां हि साहचर्याद्भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके ! ततो देव्या किमभिहितम् ?

चेटी—कुमाल ! जइ परिजणहीणा भवें तदो देवी भणादि (कुमार ! यदि परिजनहीना भवेत्तदा देवी भणति ।)

भीमसेनः—किं पुनरभिहितं भवत्या ?

चेटी—कुमाल ! एव्वं मए भणिदं अइ भाणुमदि ! तुह्माणं अमुक्केसु केसहत्थेसु कधं अह्माणं देवीए केसा संजमीअन्ति त्ति । (कुमार एवं मया भणितम् । अयि भानुमति ! युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्त इति ।

भीमसेनः—(सपरितोषम्) साधु बुद्धिमतिके ! साधु । तदभिहितं यदस्मत्परिजनोचितम् । (इति स्वाभरणानि बुद्धिमतिकायै प्रयच्छति । अधीरमासनादुत्तिष्ठन् ।) अयि पाञ्चालराजतनये ! श्रूयताम् । अचिरेणैव कालेन

चञ्चद्भुजभ्रमितचण्डगदाभिघात–
संचूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावनद्धघनशोणितशोणपाणि–
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं णाह ! दुक्करं तुए परिकुविदेण ? सव्वहा अणुगेह्णन्तु एदं ववसिदं दे भादरो (किं नाथ ! दुष्करं त्वया परिकुपितेन ? सर्वथानुगृह्णन्त्वेतद्व्यवसितं ते भ्रातरः ।)

सहदेवः—अनुगृहीतमेतदस्माभिः ।

(नेपथ्ये महान्कलकलः । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेनः—

मन्थायस्तार्णवाम्भःप्लुतकुहरवलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरासितसखो दुंदिभिस्ताडयतेऽयम् ॥ २२ ॥

प्रविश्य संभ्रांतः

कञ्चुकी—कुमार ! एष खलु भगवान्वासुदेवः ।

(सर्वे कृताञ्जलयः समुत्तिष्ठन्ति ।)

भीमसेनः—(ससंभ्रमम् ।) क्वासौ भगवान् ?

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन संयन्तुमारब्धः ।

(सर्वे संभ्रमं नाटयन्ति ।)

भीमसेनः—किं संयतः ?

कञ्चुकी—नहि नहि, संयन्तुमारब्धः ।

भीमसेनः—किं कृतं देवेन ?

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्छितमवधूय कुरुकुलमस्मच्छिबिरसंनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति ।

भीमसेनः—(सहासम्) किं नाम दुरात्मा सुयोधनो भगवन्तं संयन्तुमिच्छति ? (आकाशे दत्तदृष्टिः) आः दुरात्मन्कुरुकुलपांसन ! एवमतिक्रान्तमर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य ! किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वरूपेण न जानाति ?

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्ता-
त्तं मोहांधः कथमयममुं वेत्तु देवं पुराणम् ॥ २३ ॥

आर्य मैत्रेय ! किमिदानीमध्यवस्यति गुरुः ?

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः ।

(इति निष्क्रान्तः ।)

(नेपथ्ये । कलकलानन्तरम् ।)

भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, श्रृण्वन्तु भवन्तः ।

यत्सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद्विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता ।
तद्द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत्कुरुवने यौधिष्ठिरं जृम्भते ॥ २४ ॥

भीमसेनः—(आकर्ण्य । सहर्षम् ।) जृम्भतां जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योतिः ।

द्रौपदी—णाह ! किं दाणीं एसो पलअजलहरत्थणिदमंसलो क्खणे क्खणे समरदुन्दुही ताडीअदि ? (नाथ ! किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे समरदुन्दुभिस्ताड्यते?)

भीमसेनः—देवि ! किमन्यत् ? यज्ञः प्रवर्तते ।

द्रौपदी—(सविस्मयम्)को एसो जण्णो (क एष यज्ञः ?)

भीमसेनः—रणयज्ञः । तथाहि ।

चत्वारो वयमृत्विजः स भगवान्कर्मोपदेष्टा हरिः
सङ्ग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।
कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य ! गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम् ।

भीमसेनः—वत्स ! एते वयमुद्यता एवार्यस्यानुज्ञामनुष्ठातुम् । (उत्थाय) देवि ! गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदी—(बाष्पं धारयन्ती ।) णाह, असुरसमराहिमुहस्स हरिणो विअ मङ्गलं तुह्माणं होदु । जं च अम्बा कुन्दी आसासदि तं तुह्माणं विअ

(नाथ ! असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु । यच्चाम्बा कुन्त्या-शास्ते तद्युष्माकं भवतु ।)

उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः ।

द्रौपदी—अण्णं अ णाह ! पुणो वि तुझेहिं समरादो आअच्छिअ अहं समासासइदव्वा । (अन्यच्च नाथ ! पुनरपि युष्माभिः समरादागत्याहं समाश्वासयितव्या।)

भीमसेनः—ननु पाञ्चालराजतनये ! किमद्याप्यलीकाश्वासनया ?

भूयः परिभवक्लान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह ! मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा संचरिस्सध । जदो अप्पमत्तसंचरणिज्जाइं रिउबलाइं सुणीअन्ति । (नाथ! मा खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनपेक्षितशरीराः संचरिष्यथ। यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते ।)

भीमसेनः—अयि सुक्षत्रिये !

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमास्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः ॥२७॥

(इति निष्कान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ।

वेणीसंहारे ।

द्वितीयोऽङ्कः ।

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—'विनयंधर ! सत्वरं गच्छ त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्नवेति । यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समरभूमिं गत्वा सभाजयितव्याः' इति । तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य । यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवासः । अथवा किमिति जरामुपालभेय । यतः सर्वान्तःपुरिकाणामयमेव व्यावहारिको वेषश्चेष्टा च । तथाहि ।

नोच्चैः सत्यपि चक्षुषीक्षितमलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।
सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धतं
सेवास्वीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य दृष्ट्वा । आकाशे ।) विहङ्गिके ! अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती ? (कर्णं दत्वा ।) किं कथयसि—आर्य ! एषा भानुमती देवी पत्युः समरविजयाशंसया निर्वर्तितगुरुदेवपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठतीति । तद्भद्रे ! गच्छ त्वमात्मव्यापाराय । यावदहमप्यत्रस्थां देवीं महाराजस्य निवेदयामि । (परिक्रम्य ।) साधु पतिव्रते ! साधु । स्त्रीभावेऽपि वर्तमाना वरं भवती न पुनर्महाराजः । योऽयमुद्यतेषु बलवत्स्वबलवत्सु वा वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य ।) इदमपरमयथातथं स्वामिनश्चेष्टितम् । कुतः ?

आशस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।
प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वस्ति करिष्यति। तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि (इति निष्क्रान्तः।)

विष्कम्भकः।

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च।)

सखी—सहि भाणुमदि! कीस दाणीं तुमं सिविणअदंसणमेत्तस्स किदे अहिमाणिणो महाराअदुज्जोहणस्स महिसी भविअ एव्वं विअलिअधीरभावा अतिमेत्तं संतप्पासि? (सखि भानुमति! कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितधीरभावातिमात्र संतप्यसे?)

चेटी—भट्टिणि! सोहणं भणादि सुवअणा। सिविणअन्तो जणो किं ण प्पलवदि? (भाट्टिनि! शोभनं भणति सुवदना। स्वप्नजनः किं न खलु प्रलपति?)

भानुमती—हञ्जे! एव्वंण्णेदं। किं णु एदं सिविणअं अदिमेत्तं अकुसलदंसणं मे पडिभादि? (हञ्जे एवमिदम्। किन्वयं स्वप्नोऽतिमात्रमकुशलदर्शनो मे प्रतिभाति?)

सखी—जइ एव्वं ता कहेदु पिअसही। जेण अम्हे वि पडिट्ठावअन्तीओ प्पसंसाए देवदासंकित्तणेण अ पडिहरिस्सामो।(यद्येवं तत्कथयतु प्रियसखी। येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्यावः।)

चेटी—देवि! एव्वंण्णेदं। अकुसलदंसणा वि सिविणआ पंससाए कुसलपरिणामा होन्ति त्ति सुणीअदि। (देवि! एवमिदम्। अकुशलदर्शना अपि स्वप्नाः प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते।)

भानुमती—जइ एव्वं ता कहइस्सम्। अवहिदा होध। (यद्येवं तत्कथयिष्ये। अवहिते भवतम्।)

सखी—कहेदु पिअसही। (कथयतु प्रियसखी)

भानुमती—मुहुत्तअं चिट्ठ जाव सव्वं सुमरिस्सम्। (मुहूर्तं तिष्ठ यावत्सर्वं स्मरिष्यामि। (इति चिन्तां नाटयाति।)

(ततः प्रविशति दुर्योधनः कञ्चुकी च)

दुर्योधन—सूक्तमिदं कस्यचित्।

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः।
करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

कञ्चुकी—देव ! नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम् । कर्णजयद्रथयोर्वा कात्र श्लाघा ?

राजा—विनयंधर ! किमाह भवान् ? एको बहुभिर्बालो लूनशरासनश्च निहत इत्यत्र का श्लाघा कुरुपुङ्गवानामिति । मूढ ! पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम् ।) देव ! न ममायं संकल्पः । किं तु वः पौरुषप्रतिघातोऽस्माभिरनालोकितपूर्व इत्यत एवं विज्ञापयामि ।

राजा—एवमिदम् ।

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात्पाण्डुसुतः सुयोधनम् ॥ ५ ॥

कञ्चुकी—(कर्णौ पिधाय । सभयम् ।)शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयंधर ! कि मयोक्तम् ?

कंचुकी—

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात्पाण्डुसुतं सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयंधर ! अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात्प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कंचुकी—इत इतो देवः ।

(उभौ परिक्रामतः ।)

कञ्चुकी—(पुरोऽवलोक्य समन्ततो गन्धमाघ्राय ।) देव ! पश्य पश्य । एतत्तुहिनकणशिशिरसमीरणोद्वेल्लितबन्धच्युतशेफालिकाविरचितकुसुमप्रकरमीपदालोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबहुलकुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु देवः । तथाहि ।

प्रालेयमिश्रमकरन्दकरालकोशैः
पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।
अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध-
संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा––(समन्तादवलोक्य ।) विनयंधर ! इदमपरममुष्मिन्नुषसि रमणीयतरम् । पश्य ।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-
र्हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।
स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः ॥ ८ ॥

कञ्चुकी––देव नन्वेषा देवी सुवदनया तरलिकया च सहोपविष्टा तिष्ठति । तदुपसर्पतु देवः ।

राजा––(दृष्ट्वा ।) आर्य विनयंधर ! गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागत एव ।

कञ्चुकी––यथाज्ञापयति देवः (इति निष्क्रान्तः ।)

सखी––पिअसही ! अवि सुमरिदं तुए ? (प्रियसखि ! अपि स्मृतं त्वया ?)

भानुमती––सहि ! सुमरिदम् । अज्ज किल पमदवणे आसीणाए मह अग्गदो एव्व दिव्वरूविणा णउलेण अहिसदं वावादिदम् (सखि ! स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव दिव्यरूपिणा नकुलेनाहिशतं व्यापादितम्।)

उभे––(आत्मगतम् ।) सन्तं पावम् । पडिहदं अमङ्गलम् । (प्रकाशम्) तदो तदो । (शान्तं पापम् । प्रतिहतममङ्गलम् । ततस्ततः ।)

भानुमती––अदिसंदावोवग्गहिअहिअआए विसुमरिदं मए । ता पुणो विसुमरिअ कहइस्सम् (अतिसंतापोपगृहीतहृदयया विस्मृतं मया । तत्पुनरपि स्मृत्वा कथयिष्ये ।)

राजा––अहो देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा तिष्ठति । भवतु अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धालापम् । (इति तथा स्थितः)

सखी—सहि ! अलं संदावेण । कहेदु पिअसही । (सखि ! अलं संतापेन । कथयतु प्रियसखी ।)

राजा—किं नु खल्वस्याः संतापकारणम् । अथवानामन्त्र्य मामियमद्य वासभवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति ! अविषयः खलु दुर्योधनो भवत्याः कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता ।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ? ॥ ९ ॥

(विचिन्त्य ।) अथवा ।

इयमस्मदुपाश्रयैकचित्ता
मनसा प्रेमनिबद्धमत्सरेण ।
नियतं कुपितातिवल्लभत्वा-
त्स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि श्रृणुमस्तावत्किं नु वक्ष्यतीति ।

भानुमती—तदो अहं तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । तदो उज्झिअ तं आसणट्ठाणं लदामण्डवं पविसिदुं आरद्धा । (ततोऽहं तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । तत उज्झित्वा तदासनस्थानं लतामण्डपं प्रवेष्टुमारब्धा ।)

राजा—(सवैलक्ष्यम् ।) किं नामातिशायितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ? तत्किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः ? (सोत्प्रेक्षम् 'इयमस्मत्'- (२।१०) इति पठित्वा ।) मूढ दुर्योधन ! कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि ? ('किं कण्ठे' (२।९) इत्यादि पठित्वा । दिशोऽवलोक्य ।) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः क्वापि परिभ्रान्तः । आः पापे ! मत्परिग्रहपांसनि !

तद्भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
ख्याते तस्मिन्वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । (ततस्ततः ।)

भानुमती—तदो सोवि मं अणुसरन्तो एव्व लदामण्डवं पविट्ठो । (ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।)

राजा—अहो ! कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
मावेदितो रहसि मत्सुरतोपभोगः ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीणासि पापहृदये ! न सखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । (ततस्ततः ।)

भानुमती—तदो तेण सगव्वं पसारिअकरेण अवहरिदं मे त्थणंसुअम् । (ततस्तेन सगर्वं प्रसारितकरेणापहृतं मे स्तनांशुकम् ।)

राजा— (सक्रोधम् ।) अलमिदानीमतःपरमाकर्णनेन । भवतु तावत्तस्य परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि । (किंचिद्गत्वा । विचिन्त्य ।) अथवा इयमेव तावत्पापशीला प्रथममनुशासनीया । (इति निवर्तते ।)

उभे—तदो तदो । (ततस्ततः ।)

भानुमती—तदो अज्जउत्तस्स प्पभादमङ्गलतूररवमिस्सेण वारविलासिणीजणसंगीदरवेण पडिबोधिदह्मि । (तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविलासिनीजनसंगीतरवेण प्रतिबोधितास्मि ।)

राजा—(सवितर्कम् ।)किं नाम ? प्रतिबोधितास्मीति । स्वप्नदर्शनमनया वार्णितं भवेत् ? । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

(उभे सविषादमन्योन्यं पश्यतः ।)

सुवदना——जं एत्थ अच्चाहिदं तं भाईरहीप्पमुहाणं णईणं सलिलेण अवहारीअदु । भअवदाणं वि बम्हणाणं आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु । (यदिहात्याहितं तद्भागीरथीप्रमुखानां नदीनां सलिलेनापह्रियताम् । भगवतां ब्राह्मणानामप्याशिषा आहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।)

राजा——अलं विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्दधियाऽन्यथैव संभावितम् ।

> दिष्टयार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतो
> दिष्टया नो परुषं रुषार्धकथने किंचिन्मया व्याहृतम् ।
> मां प्रत्याययितुं विमूढहृदयं दिष्टया कथान्तं गता
> मिथ्यादूषितयानया विरहितं दिष्टया न जातं जगत् ॥१३॥

भानुमती——हला ! कहेहि किं एत्थ प्पसत्थं किं वा असुहसूअअं त्ति। (हला ! कथय किमत्र प्रशस्तं किं वाऽशुभसूचकमिति ।)

सखी चेटी च--(अन्योन्यमवलोक्य । अपवार्य ।)

एत्थ णत्थि त्थोअं वि सुहसूअअम्। जइ एत्थ अलिअं कहइस्सं ता पिअसहीए अवराहिणी एव्व हुविस्सम् । सो सिणिद्धो जणो जो पुच्छिदो परुसं वि हिदं भणादि । (प्रकाशम् ।) सहि ! सव्वं एव्व एदं असुहणिवेदणम् । ता देवदाणं पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु । णहु दाढिणो णउलस्स वा दंसणं अहिसदवहं अ सिविणए पसंसन्ति विअक्खणाओ । (अत्र नास्ति स्तोकमपि शुभसूचकम् । यद्यलीकं कथयिष्यामि तदा प्रियसख्या अपराधिनी भविष्यामि । स एव स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति । सखि सर्वमेवैतदशुभनिवेदनम् । तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम्। न खलु दंष्ट्रिणो नकुलस्य वा दर्शनमहिशतवधं च स्वप्ने प्रशंसन्ति विचक्षणाः ।)

राजा——अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं च नियतमनिष्टोदर्कं तर्कयामि ।

> प्रायेणैव हि दृश्यन्ते स्वप्नाः कामं शुभाशुभाः ।
> शतसंख्या पुनरियं सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दनं सूचयित्वा ।) आः, ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति । (सावष्टम्भम् ।) भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवंविधेषु ? गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नोऽनिमित्तौत्पातिकं तथा ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १९ ॥

तद्भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

भानुमती—हला सुवअणे ! पेक्ख दाव उदअगिरिसिहरन्तरविमुक्करहवरो विअलन्तसंझाराअप्पसण्णदुरालोअमण्डलो जादो भअवं दिवसणाहो । (हला सुवदने ; पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्संध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान्दिवसनाथः ।)

सखी—सहि ! साणिदकणअपत्तसीरसेण लदाजालन्तरापडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पूरिदप्पडिण्णो विअ रिउदुप्पेक्खणिज्जो जादो भअवं सहस्सकिरणो । ता समओ दे कुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम् । (सखि ! शाणितकनकपत्रसदृशेन लताजालान्तरापतितकिरणनिवहेन पिञ्जरितोद्यानभूमिभागः पूरितप्रतिज्ञ इव रिपुदुःप्रेक्षणीयो जातो भगवान्सहस्रकिरणः । तत्समयस्ते कुसुमचन्दनगर्भेणार्घ्येण पर्युपस्थातुम् ।)

भानुमती—हञ्जे तरलिए ! उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि । (हञ्जे तरलिके ! उपनय मेऽर्घ्यभाजनं यावद्भगवतः सहस्ररश्मेः सपर्यां निर्वर्तयामि ।)

चेटी—जं देवी आणवेदि । (यद्देव्याज्ञापयति) (इति निष्क्रान्ता ।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः ।

(प्रविश्य ।)

चेटी—देवि ! एदं अग्घभाअणम् । ता णिव्वट्टीअदु भअवदो सहस्सरस्सिणो सवरिआ । (देवि ! एतदर्घ्यभाजनम् । तन्निर्वर्त्यतां भगवतः सहस्ररश्मेः सपर्या ।)

(राजोपसृत्य संज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति ।)

सखी—(स्वगतम्) कहं महाराओ समाअदो । हन्त ! किदो से पिअसहीए णिअमभङ्गो रण्णा । (कथं महाराजः समागतः । हन्त, कृतोऽस्याः प्रियसख्या नियमभङ्गो राज्ञा ।)

भानुमती—(दिनकराभिमुखी भूत्वा।) भअवं ! अम्बरमहासरेक्कसहस्सपत्त ! पुव्वादिसावहूमुहमण्डलकुङ्कुमविसेसअ ! सअलभुवणाङ्गणदीवअ ! एत्थ सिविणअदंसणे जं किं वि अच्चाहिदं तं भअवदो प्पणोमण कुसलपरिणामी ससदब्भादुअस्स अज्जउत्तस्स होदु। (अर्घ्यं दत्वा।) हला ! उवणेहि मे कुसुमाइं जाव अवराणं वि देवदाणं सवरिअं णिव्वट्टेमि। (हस्तौ प्रसारयति।) (भगवन् ! अम्बरमहासरएकसहस्रपत्र ! पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक ! सकलभुवनाङ्गनदीपक ! अत्र स्वप्नदर्शने यत्किमप्यत्याहितं तद्भगवतः प्रणामेन कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु। हला ! उपनय मे कुसुमानि यावदपरासामपि देवतानां सपर्यां निर्वर्तयामि।)

(राजा पुष्पाण्युपनयति। स्पर्शसुखमभिनीय च कुसुमानि भूमौ पातयति।)

भानुमती—(सरोषम्।) अहो प्पमादो परिअणस्स। (परिवृत्य दृष्ट्वा। ससंभ्रमम्।) कधं अज्जउत्तो ? (अहो प्रमादः परिजनस्य। कथमार्यपुत्रः !)

राजा—देवि ! अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे। तत्प्रभवत्यत्रानुशासने देवी।

(भानुमती लज्जां नाटयति।)

राजा—अयि प्रिये !

> विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
> परिजनपथवर्तिन्यत्र किं संभ्रमेण ?।
> स्मितमधुरमुदारं देवि मामालपोच्चैः
> प्रभवति मम पाण्योरञ्जलिः सेवितुं त्वाम् ॥ १६ ॥

भानुमती—अज्जउत्त ! अब्भणुण्णादाए तुए अत्थि मे कस्सिं वि णिअमे अहिलासो। (आर्यपुत्र ! अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः।)

राजा—श्रुतविस्तर एवास्मि भवत्याः स्वप्नवृत्तान्तं प्रति। तदलमेनं प्रकृतिसुकुमारमात्मानं खेदयितुम्।

भानुमती—अज्जउत्त ! सङ्का मे बाहेदि । ता अणुमण्णदु मं अज्जउत्तो । (आर्यपुत्र ! शङ्का मां बाधते । तदनुमन्यतां मामार्यपुत्रः ।)

राजा—(सगर्वम् ।) देवि ! अलमनया शङ्कया । पश्य ।

किं नो व्याप्तदिशां प्रकम्पितभुवामक्षौहिणीनां फलं ?
किं द्रोणेन ? किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।
भीरु ! भ्रातृशतस्य मे भुजवनच्छायासुखोपास्थिता
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ? ॥ १७ ॥

भानुमती—अज्जउत्त ! ण हु मे किं वि आसङ्काकालणं तुम्हेसु सण्णिहिदेसु । किं तु अज्जउत्तस्स एव्व मणोरहसंपत्तिं अहिणन्दामि । (आर्यपुत्र ! न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु । किंत्वार्यपुत्रस्यैव मनोरथसंपत्तिमभिनन्दामि ।)

राजा—अयि सुन्दरि ! एतावन्त एव मे मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति । पश्य ।

प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा ।
वक्त्रेन्दुं ते नियममुषितालक्तकाङ्काधरं वा
पातुं वाञ्छा परमसुलभं किं नु दुर्योधनस्य ? ॥ १८ ॥

(नेपथ्ये महान्कलकलः । सर्वे आकर्णयन्ति ।)

भानुमती—(सभयं राजानं परिष्वज्य ।) परित्ताअदु परित्ताअदु अज्जउत्तो ।(परित्रायतां परित्रायतामार्यपुत्रः ।)

राजाः—(समन्तादवलोक्य ।) प्रिये! अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे
झाङ्कारी शर्करालः पथिषु विटपिनां स्कंधकाषैः सधूमः ।
प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु ! किं संभ्रमेण ? ॥१९॥

सखी—महाराअ ! आरोहीअदु एदं दारुपव्वदप्पासादम् । उव्वेअकारी क्खु अअं उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्दवित्त-

त्थमन्दुरापरिब्भट्टवल्लहतुलङ्गमपज्जाउलीकिदजणपद्धई भीसणो समीरणो ।
(महाराज! आरुह्यतामेष दारुपर्वतप्रासादः। उद्वेगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलिततरुवरशब्दावित्रस्तमन्दुरापरिभ्रष्टवल्लभतुरङ्गमपर्याकुलीकृतजनपद्धतिर्भीषणः समीरणः ।

राजा—(सहर्षम् ।) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य । यस्य प्रसादादयत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः । कथमिति?

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन्वारितः ।
तन्व्या मग्नपयोधरं भयवशादारब्धमालिङ्गितुं
भङ्क्त्वास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छामः ।

(सर्वे वात्याबाधां रूपयन्तः परिक्रामन्ति ।)

राजा—
कुरु घनोरु ! पदानि शनैः शनैरयि ! विमुञ्च गतिं परिवेपिनीम् ।
सुतनु ! बाहुलतोपरिबन्धनं मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥
(प्रवेशं रूपयित्वा ।) प्रिये ! अलब्धावकाशः समीरणः संवृतत्वाद्गर्भगृहस्य । विस्रब्धमुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

भानुमती—(सहर्षम् । दिट्ठिआ इअ दाव उप्पादसमीरणो ण बाधेइ। (दिष्ट्येह तावदुत्पातसमीरणो न बाधते ।)

सखी—आरोहणसंभमणीसहं पिअसहीए ऊरुजुअलम् । ता कीस दाणिं महाराओ आसणवेदीं ण भूसेदि । (आरोहणसंभ्रमनिःसहं प्रियसख्या ऊरुयुगलम् । तत्कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।)

राजा—(देवीमवलोक्य ।) भवति ! अनल्पमेवापकृतं वात्यासंभ्रमेण । तथाहि ।

रेणुर्बाधां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-
दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।

ऊर्वोर्मन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या
वात्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति॥ २२ ॥

(सर्वे उपविशन्ति ।)

राजा—तत्किमित्यनास्तीर्णे कठिनशिलातलमध्यास्ते देवी ? ।

लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितुं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ! ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः ।)

कञ्चुकी—देव ! भग्नं भग्नम् ।

(सर्वे सातङ्कं पश्यन्ति ।)

राजा--केन ?

कञ्चुकी—भीमेन ।

राजा—कस्य ?

कञ्चुकी—भवतः ।

राजा—आः किं ! प्रलपसि ?

भानुमती:—अज्ज! किं अणिट्ठं मन्तोसि । (आर्य ! किमनिष्टं मन्त्रयसे।)

राजा—धिक्प्रलापिन् ! वृद्धापसद ! कोऽयमद्य ते व्यामोहः ?

कञ्चुकी—देव ! न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात्कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ? ।

कञ्चुकी—देव ! न किंचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त ! अन्तरीअदु एदं पसण्णबम्हणवेदघोसेण । (आर्यपुत्र ! अन्तर्यतामेतत्प्रसन्नब्राह्मणवेदघोषेण ।)

राजा—(सावज्ञम् ।) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

(प्रविश्य ।)

प्रतीहारी—(सोद्वेगमुपसृत्य ।) जअदि जअदि महाराओ । महाराअ महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि । (जयति जयति महाराजः । महाराज ! महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति ।)

राजा—(किंचिद्विचिन्त्यात्मगतम् ।) किं जयद्रथमाता दुःशला चेति ?। काच्चिदभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत् । (प्रकाशम्) गच्छ । प्रवेशय शीघ्रम् ।

प्रतीहारी—जं देवो आणवेदि । (यद्देव आज्ञापयति ।) (इति निष्क्रान्ता)

(ततः प्रविशति संभ्रान्ता जयद्रथमाता दुःशला च ।)

(उभे सास्रं दुर्योधनस्य पादयोः पततः ।)

माता—परित्ताअदु परित्ताअदु कुमालो । (परित्रायतां परित्रायतां कुमारः।)

(दुःशला रोदिति ।)

राजा—(ससंभ्रममुत्थाप्य ।) अम्ब! समाश्वसिहि समाश्वसिहि । किमत्याहितम् ? अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य ? ।

माता—जाद ! कुदो कुसलम् ? । (जात कुतः कुशलम् ?)

राजा—कथमिव ?

माता—(साशङ्कम् ।)अज्ज क्खु पुत्तवहामरिसिदेण गाण्डीविणा अणत्थमिदे दिवसणाहे तस्स वहो प्पडिण्णादो । (अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः ।)

राजा—(सस्मितम् ।) इदं तदस्रकारणमम्बाया दुःशलायाश्च ? । पुत्रशोकादुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था ? । अहो मुग्धत्वमबलानाम्।

अम्ब! कृतं विषादेन। वत्से दुःशले! अलमश्रुपातेन। कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महारथजयद्रथस्य विपत्तिमुत्पादयितुम्।

माता—जाद! ते हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिदसरीरा वीरा परिक्कामन्ति। (जात! ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति।)

राजा—(सोपहासम्।) एवमेतत्। सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम्। पश्य।

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता।
तस्मिन्नेव ततज्यगाण्डिवधरो नासीत्पृथानन्दनो
यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत्? ॥२५॥

माता—असमत्तप्पडिण्णाभारस्स अप्पवहो से प्पडिण्णादो। (असमाप्तप्रतिज्ञाभारेणात्मवधोऽनेन प्रतिज्ञातः।)

राजा—यद्येवमलमानन्दस्थानेऽपि ते विषादेन। ननु वक्तव्यमुत्सन्नः सानुजो युधिष्ठिर इति। मातः! का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशतपरिवारवर्धितमाहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमाद्विगुणीकृतनिरावरणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य?। अयि सुतपराक्रमानभिज्ञे!

धर्मात्मजं प्रति यमौ च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन।
एकोऽपि विस्फुरितमण्डलचापचक्रं
कः सिन्धुराजमभिषेणयितुं समर्थः? ॥ २६ ॥

भानुमती—अज्जउत्त! जइवि एव्वं तहवि गुरुकिदप्पडिण्णाभारो ट्ठाणं क्खु सङ्काए। (आर्यपुत्र! यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्थानं खलु शङ्कायाः।)

माता—साहु! कालोइदं भाणिदं भाणुमदीए। (साधु! कालोचितं भणितं भानुमत्या।)

राजा—आः ! ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः ? । पश्य ।

कोदण्डज्याकिणाङ्कैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः
श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।
रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति ! विज्ञातपाण्डवप्रभावे ! किं त्वमप्येवमाशङ्कसे ? । पश्य ।

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे ।
तेजस्विनां समरमूर्धनि पाण्डवानां
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोत्र भोः ? । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भपाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरणमुपादिशामि ।

(प्रविश्य)

कञ्चुकी—देव !

उद्घातक्वणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः ।
सज्जोऽयं नियमितवल्गुवाल्गिताश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि ! प्रविश त्वमभ्यन्तरमेव । (' यावदहमपि तस्य प्रगल्भपाण्डवस्य ' इत्यादि पठन्परिक्रामति ।)

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

वेणीसंहारे।

तृतीयोऽङ्कः।

(ततः प्रविशति विकृतवेषा राक्षसी)

राक्षसी—(विकृतं विहस्य। सपरितोषम्।)

हदमाणुशमंशभोअणे कुम्भशहश्शं वशाहिं शंचिए।
अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम्) जइ शिन्धुलाअवहादिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभालिदकोट्ठागाले मंशशोणिएहिं मे गेहे हुवीअदि। (परिक्रम्य दिशोऽवलोक्य।) अह कहिं क्खु गदे मे लुहिलप्पिए हुविस्सदि। होदु। शद्दावइश्शं दाव। अले लुहिलप्पिआ लुहिलप्पिआ! इदो एहि।

(हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम्।
अनिशं च पिबामि शोणितं वर्षशतं समरो भवतु ॥ १ ॥

यदि सिन्धुराजवधदिवस इव दिवसे दिवसे प्रतिपद्यतेऽर्जुनस्तदा पर्याप्तभृतकोष्ठागारं मांसशोणितैर्मे गृहं भविष्यति। अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति। भवतु। शब्दायिष्ये तावत्। अरे रुधिरप्रिय रुधिरप्रिय! इत एहि।)

(ततः प्रविशति तथाविधो राक्षसः।)

राक्षसः—(श्रमं नाटयन्।)

पच्चग्गहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ।
ता एशे मह पलिश्शमे क्खणमेत्तं एव्व लहु णश्शइ ॥ २ ॥

(प्रत्यग्रहतानां मांसं यद्युष्णं रुधिरं च लभ्येत।
तदैष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥ २ ॥)

(राक्षसी पुनर्व्याहरति।)

राक्षसः—(आकर्ण्य।) अले के एशे मं शद्दावेदि। (विलोक्य।) कहं पिआ मे वशागन्धा?। (उपसृत्य।) वशागन्धे! कीश मं शद्दावेशि?।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए।
शद्दाअशि कीश मं पिए पुलिशशहश्शं हदं शुणीअदि ॥ ३ ॥

(अरे कैषा मां शब्दायते । कथं प्रिया मे वसागन्धा ? । वसागन्धे ! कस्मान्मां शब्दायसे ? । रुधिरासवपानमत्तिके ! रणहिण्डनस्खलद्गात्रिके।
शब्दायसे कस्मान्मां प्रिये ! पुरुषसहस्रं हतं श्रूयते ॥ ३ ॥)

राक्षसी——अले लुहिलप्पिआ ! एदं क्खु मए तुह कालणादो पच्चग्गहदश्श कश्शवि लाएशिणो प्पहूदवशाशिणेहचिक्कणं कोण्हं णवलुहिलं अग्गमंशं अ आणीदम् । ता पिवाहि णम् । (अरे रुधिरप्रिय ! इदं खलु मया तव कारणात्प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभूतवसास्नेहच्चिक्कणं कोष्णं नवरुधिरमग्रमांसं चानीतम् । तत्पिबैनत्।)

राक्षसः—(सपरितोषम् ।) वशागन्धे ! शुट्ठु । शोहणं तुए किदम् बलिअह्मि पिवाशिए । ता उवणेहि । (वसागन्धे ! सुष्ठु । शोभनं त्वया कृतम्। बलवदस्मि पिपासितः । तदुपनय ।)

राक्षसी——अले लुहिलप्पिआ ! एदिशे वि णाम हदणलगअतुलङ्गमशोणिअवशाशमुद्ददुश्शंचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अच्चलिअं अच्चलिअम् । (अरे रुधिरप्रिय! ईदृशेऽपि नाम हतनरगजतुरङ्गमशोणितवसासमुद्रदुःसंचरे समरे परिभ्रमस्त्वं पिपासितोऽसीत्याश्चर्यमाश्चर्यम् ।)

राक्षसः—अइ शुत्थिदे ! णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिदुं गदह्मि । (अयि सुस्थिते ! ननु पुत्रशोकसंतप्तहृदयां स्वामिनीं हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि ।)

राक्षसी——लुहिलप्पिआ ! अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उवशमइ ? ।(रुधिरप्रिय । अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति ? ।)

राक्षसः—वशागन्धे ! कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कधं कधं वि शमश्शाशीअदि । (वसागन्धे ! कुतोऽस्या उपशमः ? । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञसेन्या च कथं कथमपि समाश्वास्यते ।)

राक्षसी——लुहिलप्पिआ ! गेण्ह एदं हत्थिशिलक्कवालशंचिअं अग्गमंशोवदंशम् । पिवाहि शोणिआशवम् । (रुधिरप्रिय ! गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम् । पिब शोणितासवम् ।)

राक्षसः—(तथा कृत्वा ।) वशागन्धे ! अह किअप्पहूदं तुए शंचिअं लुहिलं अग्गमंशं अ?। (वसागन्धे ! अथ कियत्प्रभूतं त्वया संचितं रुधिरमग्रमांसं च ?।)

राक्षसी—अले लुहिलप्पिआ ! पुव्वशंचिअं तुमं वि जाणाशि जेव्व । णवशंचिअं शिणु दाव । भअदत्तशोणिएहिं कुम्भे शिन्धुलाअवशाहिं कुम्भे दुवे दुवदमच्छाहिवभूलिश्शवशोमदत्तवल्हीअप्पमुहाणं णालिन्दाणं अण्णाणं वि पाकिदपुलिशाणं लुहिलमंशेहिं पुलिदाइं घडशदाइं अशंक्खाइं शन्ति मह गेहे ।(अरे रुधिरप्रिय ! पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं शृणु तावत् । भगदत्तशोणितैः कुम्भः सिन्धुराजवसाभिः कुम्भौ द्वौ द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाल्हीकप्रमुखाणां नरेंद्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे ।)

राक्षसः—(सपरितोषमालिङ्ग्य ।) शाहु शुग्घलिणीए ! शाहु । इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण प्पणट्ठं मे जम्मदालिद्दम् । (साधु सुगृहिणि । साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः स्वामिन्या हिडिम्बादेव्याः संविधानेन प्रनष्टं मे जन्मदारिद्यम् ।)

राक्षसी—लुहिलप्पिआ ! केलिशे शामिणीए शंविहाणए किदे ? (रुधिरप्रिय ! कीदृशं स्वामिन्या संविधानं कृतम् ।)

राक्षसः—वशागन्धे ! आणत्ते क्खु हगे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ ! अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिदोट्ठऽणुपिट्ठं शमले आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गगामिणो हअमाणुशशोणिअणईदंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मह शग्गलोओ हुवीअदि । तुमं वि वीशद्धा भविअ लुहिलवशाहिं कुम्भशहश्शं शंचेहि । (वसागन्धे ! आज्ञप्तः खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय ! अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु ।)

राक्षसी—लुहिलप्पिआ ! किंणिमित्तं कुमालभीमशेणश्श पिट्ठदो आहिण्डीअदि ? । (रुधिरप्रिय । किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्ड्यते ? ।)

राक्षसः—वशागन्धे ! तेण हि शामिणा विओदलेण दुश्शाशणश्श लुहिलं पादुं पडिण्णादम् । तं अ अह्मेहिं लख्खशेहिं अनुप्पविशिअ पादव्वम् । (वसागन्धे ! तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम् । तच्चास्माभी राक्षसैरनुप्रविश्य पातव्यम् ।)

राक्षसी—(सहर्षम् ।) शाहु । शामिणीए ! शाहु । शुशंविहाणे मे भत्ता किदे । (साधु स्वामिनि ! साधु । सुसंविधानो मे भर्ता कृतः ।)

(नेपथ्ये महान्कलकलः ।)

राक्षसी—(आकर्ण्य ससंभ्रमम् ।) अले लुहिलप्पिआ ! किं णु क्खु एशे महन्ते कलअले शुणीअदि ? (अरे रुधिरप्रिय ! किं नु खल्वेष महान्कलकलः श्रूयते ? ।)

राक्षसः—(दृष्ट्वा ।) वशागन्धे ! एशे क्खु धिट्टज्जुण्णेण दोणे केशेशु आकाड्ढिअ अशिवत्तेण व्वावादीअदि । (वसागन्धे ! एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वाकृष्यासिपत्रेण व्यापाद्यते ।)

राक्षसी—(सहर्षम् ।)लुहिलप्पिआ ! एहि । गच्छिअ दोणश्श लुहिलं पिवह्म । (रुधिरप्रिय ! एहि । गत्वा द्रोणस्य रुधिरं पिबावः ।)

राक्षस—(सभयम् ।) वशागन्धे ! बम्हणशोणिअं क्खु एदं गलअं दहन्ते दहन्ते प्यविशदि । ता किं एदिणा । (वसागन्धे ! ब्राह्मणशोणितं खल्वेतद्गलं दहद्दहत्प्रविशति तत्किमेतेन ?)

(नेपथ्ये पुनः कलकलः ।)

राक्षसी—लुहिलप्पिआ ! पुणोवि एशे महन्ते कलअले शुणीअदि । (रुधिरप्रिय ! पुनरप्येष महान्कलकलः श्रूयते ।)

राक्षसः—(नेपथ्याभिमुखमवलोक्य ।) वशागन्धे ! एशे क्खु अश्शत्थामे आकट्टिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अम्हेवि व्वावादइश्शइ । ता एहि । अतिक्कमह्म । (वसागन्धे ! एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति । कदाचिद्द्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमावः ।)

(इति निष्क्रान्तौ ।)

इति प्रवेशकः ।

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा ।)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।
रवः श्रवणभैरवः स्थगितरोदसीकन्दरः
कुतोऽद्य समरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

(विचिन्त्य ।) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्तमर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते । तथाहि ।

यद्दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत्सांप्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत्कर्म तातेन मे ॥ ५ ॥

(पृष्ठतो विलोक्य ।) तत्कोऽत्र रथमुपनयतु ? अथवालमिदानीं मम रथप्रतीक्षया । सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतत्सरुणामुना खड्गेन । यावत्समरभुवमवतरामि । (परिक्रम्य । वामाक्षिस्पन्दनं सूचयित्वा ।)

अये ! ममापि नामाश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शनलालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति । भवतु । गच्छामि । (सावष्टम्भं परिक्रम्याग्रतो विलोक्य ।) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जावगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणामगणितकुलयशःसदृशपराक्रमव्रतानां रणभूमेः समन्तादपक्रामतामयं महान्नादो बलानाम् । (निरूप्य ।) हा धिक्कष्टम् । कथमेते महारथाः कर्णादयोऽपि समरात्पराङ्मुखा भवन्ति । कथं नु ताताधिष्ठितानामपि बलानामियमवस्था भवेत् । भवतु संस्तम्भयामि । भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः ! कृतं कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।

अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे? ॥६॥

अपि च ।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन्मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णालं संभ्रमेण व्रज कृप ! समरं मुञ्च हार्दिक्य ! शङ्कां
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ?॥७॥

(नेपथ्ये ।)

कुतोऽद्यापि ते तातः ? ।

अश्वत्थामा—(श्रुत्वा ।) किं ब्रूथ?—'कुतोऽद्यापि ते तात' इति । (सरोषम् ।) आः क्षुद्राः ! समरभीरवः ! कथमेवं प्रलपतां वः सहस्रधा न दीर्णमनया जिह्वया ? ।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः
पापं पापाः कथयत कथं शौर्यराशेः पितुर्मे ? ॥८॥

(प्रविश्य संभ्रान्तः सप्रहारः ।)

सूतः—परित्रायतां परित्रायतां कुमारः । (इति पादयोः पतति ।)

अश्वत्थामा—(विलोक्य ।) अये कथं ! तातस्य सारथिरश्वसेनः ? । आर्य ! ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्तः परित्राणमिच्छसि? ।

सूतः—(सकरुणम् ।)कुतोऽद्यापि ते तातः ? ।

अश्वत्थामा—(सावेगम् ।) किं तातो नामास्तमुपगतः? ।

सूतः—अथ किम् ? ।

अश्वत्थामा—हा तात ! (इति मोहमुपगतः ।)

सूतः—कुमार ! समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः सास्रम्) हा तात ! हा सुतवत्सल ! हा लोकत्रयैकधनुर्धर ! हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन् क्वासि ? । प्रयच्छ मे प्रतिवचनम् ।

सूतः—कुमार ! अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते पितरि त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

अश्वत्थामा—(अश्रूणि विमुच्य ।)आर्य ! कथय कथय, कथं तादृग्भुजवीर्यसागरस्तातोऽपि नामास्तमुपगतः ? ।

किं भीमाद्गुरुदक्षिणां गुरुगदां भीमप्रियः प्राप्तवान् ? ।

सूतः—शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ? ।

सूतः—कथमेवं भविष्यति ? ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः ? ।

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार !

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये? ।
शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥१०॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा ? ।

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव? ।

सूतः—श्रूयताम् । (अश्रूणि विमुच्य ।)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनयः प्रत्ययात्तस्य राज्ञः
शस्त्राण्याजौ नयनसलिलं चापि तुल्यं मुमोच ॥११॥

अश्वत्थामा—हा तात ! हा सुतवत्सल ! हा वृथा मदर्थपरित्यक्तजीवित ! हा शौर्यराशे ! हा शिष्यप्रिय ! हा युधिष्ठिरपक्षपातिन् ! । (इति रोदिति ।)

सूतः— कुमार ! अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन
तात ! त्वया सह शरैरसवो विमुक्ताः ।
जीवाम्यहं पुनरहो भवता विनापि
क्रूरेऽपि तन्मयि मुधा तव पक्षपातः ॥ १२ ॥

(इति मोहमुपगतः ।)

सूतः—समाश्वसितु समाश्वसितु कुमारः ।

(ततः प्रविशति कृपः ।)

कृपः—(सोद्वेगं निःश्वस्य ।)

धिक्सानुजं कुरुपतिं धिगजातशत्रुं
धिग्भूपतीन्विफलशस्त्रभृतो धिगस्मान् ।
केशग्रहः खलु तदा द्रुपदात्मजाया
द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत्कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथवा हिमवत्सारगुरुचेतसि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमसदृशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथवा

एकस्य तावत्पाकोऽयं दारुणो भुवि वर्तते ।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य ।) तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । (उपसृत्य ससंभ्रमम् ।) वत्स ! समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(संज्ञां लब्ध्वा । सास्रम् ।) हा तात ! हा सकलभुवनैकगुरो ! (आकाशे) युधिष्ठिर ! युधिष्ठिर !

आजन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।

तातो गुरौ द्विजवरे मम भाग्यदोषा-
त्सर्वं तदेकपद एव कथं निरस्तम् ? ॥१५॥

सूतः—कुमार ! एष ते मातुलः शारद्वतः पार्श्वे तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । सबाष्पम् ।) मातुल !

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना
य एकः शूराणां गुरुसमरकण्डूनिकषणः ।
परीहासाश्चित्राः सततमभवन्येन भवतः
स्वसुः श्लाघ्यो भर्ता क्व नु खलु स ते मातुल गतः?॥१६॥

कृपः—वत्स ! परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल ! परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं तातमेवानुगच्छामि ।

कृपः—वत्स ! अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम् ।

सूतः—कुमार ! अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत !

मद्वियोगभयात्तातः परलोकमितो गतः ।
करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥१७॥

कृपः—वत्स ! यावदयं संसारस्तावत्प्रसिद्धैवेयं लोकयात्रा यत्पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।
तस्योपकारे शक्तस्त्वं किं जीवन्किमुतान्यथा? ॥१८॥

सूतः—आयुष्मन् ! यथैव मातुलस्ते शारद्वतः कथयति तत्तथा ।

अश्वत्थामा—आर्य ! सत्यमेवेदम् । किं त्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान्धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथाविधमपि पितरं द्रक्ष्यामि । (उत्तिष्ठन्खड्गमालोक्य । विचिन्त्य ।) कृतमद्यापि शस्त्रग्रहणविडम्बनया । भगवन् शस्त्र !

गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भया-
द्विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वास्ति भवते ॥१९॥

(इत्युत्सृजति ।)

(नेपथ्ये ।)

भो भो राजानः ! कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ? ।

अश्वत्थामा—(आकर्ण्य । सक्रोधं शनैः शस्त्रं स्पृशन् ।) किं गुरोर्भारद्वाजस्य परिभवः ? ।

(पुनर्नेपथ्ये ।)

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्-
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।
मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिबिरमयं याति सर्वे सहध्वम् ॥२०॥

(सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा ।) किं नामेदम् ?

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं विधिमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥२१॥

कृपः—वत्स ! एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः? ।

सूतः—(सभयम् ।) कुमार ! आसीदयं तस्य तेजोराशेर्देवस्य नवः परिभवावतारः ।

अश्वत्थामा—हा तात ! हा पुत्रप्रिय ! मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात्तथाविधेन क्षुद्रेणात्मा परिभावितः । अथवा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत्।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥२२॥

आः दुरात्मन्पाञ्चालापसद !

तातं शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ? ॥२३॥

युधिष्ठिर ! युधिष्ठिर ! अजातशत्रो ! अमिथ्यावादिन् ! धर्मपुत्र ! सानुजस्य ते किमनेनापकृतम् ? । अथ वा किमनेनालीकप्रकृतिजिह्मचेतसा । अर्जुन ! सात्यके ! बाहुशालिन्वृकोदर ! माधव ! युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितरमुना द्रुपदकुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् ? अथ वा सर्व एवैते पातकिनः । किमेतैः? ।

कृतमनुमतं दृष्टं वा यैरिदं गुरु पातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥२४॥

कृपः—वत्स ! किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्रामकोविदे भवति ? ।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागधाद्याः क्षत्रियापसदाः !

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद्रामेण श्रुतिमुपगतं तन्न भवताम् ।
किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातुं रणमुखे ? ॥२५॥

सूत ! गच्छ त्वं सर्वोपकरणैः साङ्ग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्मत्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमारः । (इति निष्क्रान्तः ।)

कृपः—वत्स ! अवश्यप्रतिकर्तव्येऽस्मिन्दारुणे निकाराग्नौ सर्वेषामस्माकं कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमतः परम् ? ।

कृपः—सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल ! परतन्त्रमिदमकिंचित्करं च ।

कृपः—वत्स ! न खलु परतन्त्रं नाकिंचित्करं च । पश्य ।

भवेद्भीष्ममद्रोणं धार्तराष्ट्रबलं कथम् ।
यदि तत्तुल्यकक्षोऽत्र भवान्धुरि न युज्यते ॥२६॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधिष्ठिरबलम् । तदेवं मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात्त्वामेवाभ्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येवं, त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकारजलावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंग्रहप्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स ! एवमिदम् । अतस्तमेवोद्देशं गच्छावः ।

(इति परिक्रामतः ।)

(ततः प्रविशतः कर्णदुर्योधनौ ।)

दुर्योधनः—अङ्गराज !

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत् ? ॥२७॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य क्षात्रधर्मकार्कश्यं द्विजातिधर्मसुलभो दैन्यपरिग्रहः कृतः ।

कर्णः——राजन् ! न खल्विदमेवम् ।

दुर्योधनः——कथं तर्हि ! ।

कर्णः——एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति तस्याभावाद्वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः——(सशिरःकम्पम् ।) एवमिदम् ।

कर्णः——एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासङ्ग्रामस्य राजकस्य परस्परक्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः——उपपन्नमिदम् ।

कर्णः——अन्यच्च राजन् ! द्रुपदेनाप्यस्य बाल्यात्प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः ।

दुर्योधनः——साधु अङ्गराज ! साधु ! निपुणमभिहितम् ।

कर्णः——न चायं ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

दुर्योधनः——एवमेतत् । कः संदेहः ? ।

दत्वाऽभयं सोऽतिरथो वध्यमानं किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत्कथमन्यथा ? ॥ २८ ॥

कृपः——(विलोक्य) वत्स ! एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

(तथा कृत्वा ।)

उभौ——विजयतां कौरवेश्वरः ।

दुर्योधनः——(दृष्ट्वा ।) अये कथं कृपोऽश्वत्थामा च । (आसनादवतीर्य कृपं प्रति ।) गुरो ! अभिवादये । (अश्वत्थामानमुद्दिश्य ।) आचार्यपुत्र !

एह्यस्मदर्थहततात ! परिष्वजस्व
क्रान्तैरिदं मम निरन्तरमङ्गमङ्गैः ।
स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते
शोकेऽपि यो महति निर्वृतिमादधाति ॥ २९ ॥

(इत्यालिङ्ग्य पार्श्वे उपवेशयति ।)

(अश्वत्थामा बाष्पमुत्सृजति ।)

कर्णः—द्रौणायन ! अलमत्यर्थमात्मानं शोकानले प्रक्षिप्य ।

दुर्योधनः—आचार्यपुत्र ! को विशेष आवयोरस्मिन्व्यसनमहार्णवे ? । पश्य ।

तातस्तव प्रणयवान्स पितुः सखा मे
शस्त्रे यथा तव गुरुः स तथा ममापि ।
किं तस्य देहनिधने कथयामि दुःखं
जानीहि तद्गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स ! यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामाः—राजन् ! एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम् । किं तु

मयि जीवति मत्तातः केशग्रहमवाप्तवान् ।
कथमन्ये करिष्यान्ति पुत्रेभ्यः पुत्रिणः स्पृहाम् ? ॥ ३१ ॥

कर्णः—द्रौणायन ! किमत्र क्रियते ? यदा तेनैव सर्वपरिभवपरित्राणहेतुना शस्त्रमुत्सृजता तादृशीमवस्थामात्मा नीतः ।

अश्वत्थामा—अङ्गराज ! किमाह भवान्किमत्र क्रियत इति । श्रूयतां यत्क्रियते ।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च । भो जामदग्न्यशिष्य कर्ण !

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।
तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद्रामेण कृतं तदेव कुरुते द्रौणायनः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र ! तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम् ? ।

कृपः—राजन् ! सुमहान्खलु द्रोणपुत्रेण वोढुमध्यवसितः समरभरः तदहमेवं मन्ये, भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः । किं पुनर्युधिष्ठिरबलम् ! । अतोऽभिषिच्यतां सैनापत्ये ।

दुर्योधनः—सुष्ठु, युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृपः—राजन् । असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितुं युक्तम् । अस्यापि तदेवारिकुलमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ? ।

अश्वत्थामा—राजन् । किमद्यापि युक्तायुक्तविचारणया ? ।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।
इयं परिसमाप्यते रणकथाद्य दोःशालिना
व्यपैति नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

कर्णः—(विहस्य ।) द्रोणात्मज ! वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज ! एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखोपहतः शोकावेगवशाद्ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ ! दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य सङ्ग्रामावतरणमुचितं, नैवंविधाः प्रलापाः ।

अश्वत्थामाः—(सक्रोधम्) अरे रे राधागर्भभारभूत ! सूतापसद ! ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण ? । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात्किं मे तवेवायुधं ?
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ? ।
जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले ?
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत् ॥ ३५ ॥

कर्णः—(सक्रोधम्) अरे रे वाचाट ! वृथाशस्त्रग्रहणदुर्विदग्ध ! बटो !

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अश्वत्थामा—(सक्रोधम्) अरे रे रथकारकुलकलङ्क ! राधागर्भभारभूत ! आयुधानभिज्ञ ! तातमप्यधिक्षिपसि ? । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो ! क्व नु तदा ? ॥ ३८ ॥

कर्णः—(विहस्य ।) एवं, भीरुरहम् । त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य न जाने किं करिष्यसीति । महान्मे संशयो जातः । अपि च रे मूढ !

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

अश्वत्थामा—(सक्रोधं सकम्पं च) दुरात्मन् ! राजवल्लभप्रगल्भ ! सूतापसद ! असंबद्धप्रलापिन् !

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।

तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥४०॥

(इति तथा कर्तुमुत्तिष्ठति ।)

कृपदुर्योधनौ—गुरुपुत्र ! मर्षय मर्षय । (इति निवारयतः ।)

(अश्वत्थामा चरणप्रहारं नाटयति ।)

कर्णः— (सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन् ! ब्रह्मबन्धो! आत्मश्लाघिन् !

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।
अनेन लूनं खड्गेन पतितं वेत्स्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ ! जात्या चेदवध्योऽहम्, इयं सा जातिः परित्यक्ता । (इति यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् ।)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥४२॥

(उभावपि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—आचार्यपुत्र ! शस्त्रग्रहणेनालम् ।

कृपः—वत्स ! सूतपुत्र ! शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल ! मातुल ! किं निवारयसि? । अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

कर्णः—राजन् ! न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥४३॥

अश्वत्थामा—राजन् ! मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामवसादनम् । अन्यच्च राजन् ! स्नेहेन वा कार्येण वा यत्त्वमेनं तताधिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य ।

पापप्रियस्तव कथं गुणिनः सखाऽयं
सूतान्वयः शशधरान्वयसंभवस्य? ।

हन्ता किरीटिनमयं? नृप ! मुञ्च कुर्यां
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥४४॥

(इति प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य ।)अरे वाचाट ! ब्राह्मणाधम ! अयं न भवसि । राजन् ! मुञ्च मुञ्च । न खल्वहं वारयितव्यः । (इति हन्तुमिच्छति ।)

(दुर्योधनकृपौ निवारयतः)

दुर्योधनः—कर्ण ! गुरुपुत्र ! कोऽयमद्य युवयोर्व्यामोहः? ।

कृपः—वत्स ! अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः । स्वबलव्यसनं चेदमस्मिन्काले राजकुलस्यास्य युष्मत्त एव भवतीति वामः पन्थाः।

अश्वत्थामा—मातुल ! न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

कृपः—वत्स ! अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल ! यद्येवम्-

अयं पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्तं तावत्प्रियमपि मयास्त्रं रणमुखे ।
बलानां नाथेऽस्मिन्परिकुपितभीमार्जुनभये
समुत्पन्ने राजा प्रियसखबलं वेत्तु समरे ॥४५॥

(इति खड्गमुत्सृजति ।)

कर्णः—(विहस्य ।) कुलक्रमागतमेवैतद्भवादृशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे ! अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ !

धृतायुधो यावदहं तावदन्यैः किमायुधैः ? ।
यद्वा न सिद्धमस्त्रेण मम तत्केन सेत्स्यति ? ॥४६॥

(नेपथ्ये ।)

आः दुरात्मन् ! द्रौपदीकेशाम्बराकर्षणमहापातकिन् ! धार्तराष्ट्रापसद ! चिरस्य खलु कालस्य मत्संमुखीनमागतोऽसि । क्षुद्र पशो ! क्वेदानीं गम्यते? अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः ! शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवा-
न्सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवः ॥४७॥

(सर्वे आकर्णयन्ति ।)

अश्वत्थामा—(सोत्प्रासम्) अङ्गराज ! सेनापते ! जामदग्न्यशिष्य ! द्रोणोपहासिन् ! भुजबलपरिरक्षितसकललोक ! (धृतायुधः (३।४६) इति पठित्वा ।) इदं तदासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद्दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य च्छाया-मप्याक्रमितुम् ? युवराज ! न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि ।

(इति निष्क्रान्तः)

अश्वत्थामा—राजन्कौरवनाथ ! अभीष्मद्रोणं संप्रति कौरवबलमा-लोडयन्तौ भीमार्जुनौ राधेयेनैवंविधेनान्येन वा न शक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः प्रतीकारपरो भव ।

दुर्योधनः—आः का शक्तिर्दुरात्मनः पवनतनयस्यान्यस्य वा मयि जी-वति शस्त्रपाणौ वत्सस्य च्छायामप्याक्रमितुम् ? । वत्स ! न भेतव्यं न भे-तव्यम् । कः कोऽत्र भोः । रथमुपनय । (इति निष्क्रान्तः ।)

(नेपथ्ये कलकलः ।)

अश्वत्थामा—(अग्रतो विलोक्य ।) मातुल ! कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञाभङ्गभीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशासनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्ति-मवलोकयितुम् । अनृतमनुमतं नाम । मातुल ! शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे
भीमाद्दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥४८॥

(इति खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये)

महात्मन् ! भारद्वाजसूनो ! न खलु सत्यवचनमुल्लङ्घयितुमर्हसि ।

कृपः—वत्स ! अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

अश्वत्थामा——कथमियममानुषी वाङ्नानुमनुते सङ्ग्रामावतरणं मम? । आः पक्षपातिनो देवा अपि पाण्डवानाम् । सर्वथा पीतं दुःशासनशोणितं भीमेन । भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।
दुर्योधनस्य कर्तासि किमन्यत्प्रियमाहवे ॥४९॥

मातुल ! राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

कृपः——गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् ।

(परिक्रम्य निष्क्रान्तौ ।)

इति तृतीयोऽङ्कः ।

—

वेणीसंहारे ।

चतुर्थोऽङ्कः ।

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन्सूतः ।)

(सूतः ससंभ्रमं परिक्रामति ।)

(नेपथ्ये ।)

भो भो ! बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणीकृतप्राणद्रविणसंचया नरपतयः ! संस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात्प्रद्रवन्ति बलानि।

सूतः—(विलोक्य ।) कथम् । एष धवलचपलचामरचुम्बितकनककमण्डलुना शिखरावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसंमर्दविषमोद्घातकृतकलकलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रद्रुतमात्मबलमाश्वासयन्कृपः किरीटिनाभियुक्तमङ्गराजमनुसरति। हन्त ! जातमस्मद्बलानामवलम्बनम् ।

(नेपथ्ये कलकलानन्तरम् ।)

भो भो अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तयः कौरवचमूभटाः! पाण्डवपक्षपातिनश्च योधाः ! न भेतव्यं न भेतव्यम् । अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो भीमसेनः सर्वान्भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य मिषतः कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः
कोष्णं जीवत एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १॥

सूतः—(श्रुत्वा सभयम् ।) कथम् ! आसन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुपलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम् । कदाचिद्दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमा-

चरिष्यति । (त्वरितं परिक्रम्यावलोक्य च ।) अये ! अयमसौ सरसीसरोज-विलोलनसुरभिशीतलमातरिश्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूमिरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति महाराजः । लूनकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति च्छायामिति । (प्रवेशं रूपयित्वा ।) कः कोऽत्र भोः? (समन्तादवलोक्य ।) कथं, न कश्चिदत्र परिजनः ? । नूनं तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसंनिवेशमेव प्रविष्टः । कष्टं भोः ! कष्टम् ! ।

दत्त्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन्हरिण इव कृतं भीमसेनन कर्म ।
दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥२॥

(राजानमवलोक्य ।) कथमद्यापि चेतनां न लभते महाराजः? भोः ! कष्टम् ।
(निःश्वस्य ।)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे ।
हतसकलकुमारके कुलेऽस्मि-
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥३॥

ननु भो हतविधे ! भरतकुलविमुख !

अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ? ॥४॥

दुर्योधनः—(शनैरुपलब्धसंज्ञः ।) आः, का शक्तिरास्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम्? वत्स दुःशासन ! न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत ! प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूतः—आयुष्मन् ! अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (अपवार्य) मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्वं साकूतं च ।) कृतं **स्यन्दनगमनका**लातिपातेन ।

सूतः—(सवैलक्ष्यं सकरुणं च ।) मर्षयतु मर्षयतु देवः ।

दुर्योधनः—धिक्सूत ! किं रथेन ? केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद्गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव ! एवमेतत् ।

दुर्योधनः—यद्येवं किमेवं भाषसे ? पश्य ।

बालस्य मे प्रकृतिदुर्ललितस्य पापः
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।
अस्मिन्निवारयसि किं व्यवसायिनं मां
क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥५॥

सूतः—(सकरुणं पादयोर्निपत्य ।) एतद्विज्ञापयामि । आयुष्मन् ! संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एवं ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन् ।) हा वत्स दुःशासन ! हा मदाज्ञाविरोधितपांडव ! हा विक्रमैकरस ! हा मदङ्कदुर्ललित ! हा अरातिकुलगजघटामृगेंद्र ! हा युवराज ! क्वासि ? प्रयच्छ मे प्रतिवचनम् ।

(इति निश्वस्य मोहमुपगतः ।)

सूतः—राजन् ! समाश्वासिहि समाश्वसिहि ।

दुर्योधनः—(संज्ञां लब्ध्वा । निश्वस्य ।)

युक्तो यथेष्टमुपभोगसुखेषु नैव
त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत्कारितोऽस्यविनयं न च रक्षितोऽसि ॥६॥

(इति पतति ।)

सूतः—आयुष्मन् ! समाश्वासिहि समाश्वासिहि ।

दुर्योधनः— धिक्सूत ! किमनुष्ठितं भवता ?

रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥७॥

सूतः—महाराज ! मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहृत-चेतनत्वान्निश्चेष्टः कृतो महाराज इत्यपहृतो मया रथः ।

दुर्योधनः—सूत ! विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे
क्षोदैर्गदाशनिकृतैर्न विबोधितोऽस्मि ।
तामेव नाधिशयितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निश्वस्य । नभो विलोक्य ।) ननु भो हतविधे ! कृपाविरहित ! भरतकुल-विमुख !

अपि नाम भवेन्मृत्युर्न च हन्ता वृकोदरः ।

सूतः—शान्तं पापं शान्तं पापम् । महाराज ! किमिदम् ?

दुर्योधनः—

घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ? ॥ ९ ॥

(ततः प्रविशति शरप्रहारव्रणबद्धपट्टिकालंकृतकायः सुंदरकः ।)

सुन्दरकः—अज्जा ! अवि णाम इमस्सिं उद्देसे सारहिदुईओ दिट्ठो तुह्मेहिं महाराअदुज्जोहणो ण वेत्ति । (निरूप्य ।) कहं ण को वि मन्तेदि। होदु । एदाणं बद्धपरिअराणं पुरिसाणं समूहो दीसइ । एत्थ गदुअ पुच्छिस्सम् । (परिक्रम्य विलोक्य च ।) कहं एदे क्खु सामिणो गाढप्पहारहदस्स घणसण्णाहजालदुब्भेज्जमुहेहिं कङ्कवअणेहिं हिअआदो सल्लाइं उद्धरन्ति । ता ण हु एदे जाणन्ति । होदु । अण्णदो विचिणइस्सम् । (अग्रतोऽवलोक्य किंचित्परिक्रम्य ।) इमे क्खु अवरे प्पहूददरा संगदा वीरमणुस्सा दीसान्ति । ता एत्थ गदुअ पुच्छिस्सम् । (उपगम्य ।) हंहो ! जाणध तुह्मे कस्सिं उद्देसे कुरुणाहो वट्टइ त्ति । (दृष्ट्वा ।) कहं एदे वि मं पेक्खिअ अहिअदरं रोअन्दि । ता ण हु एदे वि जाणन्ति । हा अदिकरुणं क्खु एत्थ वट्टइ। एसा वीलमादा समलविणिहदं पुत्तअं सुणिअ रत्तंसुअणिव-

सणाए समग्गभूसणाए वहूए सह अणुमरदि । (सश्लाघम् ।) साहु वीरमादे ! साहु । अण्णस्सिं वि जम्मन्तरे अणिहदपुत्तआ हुविस्ससि । होदु । अण्णदो पुच्छिस्सम् । (अन्यतो विलोक्य।) अअं अवरो बहुप्पहारणिहदकाओ अकिदव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासणं तुलङ्गमं उवालहिअ रोइदि । णूणं एदाणं एत्थ एव्व सामी व्वावादिदो । ता ण हु एदे वि जाणान्दि । होदु । अण्णदो गदुअ पुच्छिस्सम् । (सर्वतो विलोक्य ।) कहं सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो । ता कं दाणीं एत्थ पुच्छिस्सम् । कं वा उवालहिस्सम् । होदु । सअं एव्व एत्थ विचिणइस्सम् । (परिक्रम्य ।) होदु । देव्वं दाणीं उवालहिस्सम् । हंहो देव्व ! एआदसाणं अक्खोहिणीणं णाहो जेट्ठो भादुसदस्स भत्ता गङ्गेअद्दोणङ्गराअसल्लकिवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीअदि । अण्णेसीअन्तो वि ण जाणीअदि कस्सिं उद्देसे वट्टइ त्ति । (विचिन्त्य निश्वस्य च ।) अह वा किं एत्थ देव्वं उवालहामि । तस्स क्खु एदं णिब्भच्छिअविउरवअणवीअस्स अवहीरिदपिदामहहिदोवदेसंकुरस्स सउणिप्पोच्छाहणादिविरूढमूलस्स जदुगेहजूदविससाहिणो संभूदचिरआलसंबद्धवेरालवालस्स पंचालीकेसग्गहणकुसुमस्स फलं परिणमदि । (अन्यतो विलोक्य ।) जहा एत्थ एसो विविहरअणप्पहासंवलिदसूरकिरणप्पसूदसक्कचावसहस्ससंपूरिददसदिसामुहो लूणकेदुवंसो रहो दीसइ तहा तक्केमि अवस्सं एदिणा महाराअदुज्जोहणस्स विस्सामुद्देसेण होदव्वं त्ति । जाव निरूपेमि । (उपगम्य दृष्ट्वा निश्वस्य च ।) कधं एआदहाणं अक्खोहिणीणं णाअको भविअ महाराओ दुज्जोहणो पइदपुरिसो विअ असलाहणीआए भूमीए उवविट्ठो चिट्ठदि । अध वा तस्स क्खु एदं पंचालीकेसग्गहकुसुमस्स फलं परिणमदि ।

(आर्याः ! अपि नामास्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । कथं न कोऽपि मन्त्रयते । भवतु । एतेषां बद्धपरिकराणां पुरुषाणां समूहो दृश्यते । अत्र गत्वा प्रेक्ष्यामि । कथं एते खलु स्वामिनो गाढप्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति? तन्न खल्वेते जानन्ति। भवतु । अन्यतो विचेष्यामि । इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते तदत्र गत्वा प्रेक्ष्यामि । हंहो ! जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत इति ।

कथमेतेऽपि मां प्रेक्ष्याधिकतरं रुदन्ति । तन्न खल्वेतेऽपि जानन्ति । हा ! अतिकरुणं खल्वत्र वर्तते । एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया बध्वा सहानुम्रियते । साधु वीरमातः ! साधु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि । भवतु । अन्यतः प्रेक्ष्यामि । अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव योधसमूह इमं शून्यासनं तुरंगममुपालभ्य रोदिति नूनमेतेषामत्रैव स्वामी व्यापादितः । तन्न खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा प्रेक्ष्यामि । कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन्भागधेयविषमशीलतया पर्याकुलो जनः ? । तत्कमिदानीमत्र प्रक्ष्यामि । कं वोपालप्स्ये । भवतु । स्वयमेवात्र विचेष्यामि । भवतु दैवमिदानीमुपालप्स्ये । हंहो देव ! एकादशानामक्षौहिणीनां नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गराजशल्यकृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुर्योधनोऽप्यन्विष्यते ? । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति।अथ वा किमत्र दैवमुपालभे । तस्य खल्विदं निर्भर्त्सितविदुरवचनबीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्यूतविषशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुसुमस्य फलं परिणमति । यथात्रैव विविधरत्नप्रभासंवलितसूर्यकिरणप्रभूतशक्रचापसहस्रसपूरितदशादिशामुखो लूनकेतुवंशो रथो दृश्यते तथा तर्कयाम्यवश्यमतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवितव्यमिति । यावन्निरूपयामि । कथमेकादशानामक्षौहिणीनां नायको भूत्वा महाराजोदुर्योधनः प्राकृतपुरुष इवाश्लाघनीयायां भूमावुपविष्टस्तिष्ठति । अथवा तस्य खल्विदं पाञ्चालीकेशग्रहकुसुमस्य फलं परिणमति ।)

(उपसृत्य दृष्ट्वा ।)

सुन्दरकः—(उपगम्य ।) जअदु जअदु महाराओ । (जयतु जयतु महाराजः ।)

दुर्योधनः—(विलोक्य ।) अये ! सुन्दरकः । सुन्दरक ! कच्चित्कुशलमङ्गराजस्य ? ।

सुन्दरकः—देव ! कुसुलं सरीरमेत्तकेण।(देव ! कुशलं शरीरमात्रेण ।)

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ? ।

सुन्दरकः—देव ! ण भग्गो रहो । से मणोरहो वि । (देव ! न भग्नो रथः । अस्य मनोरथोऽपि ।)

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । अशेषतो विस्पष्टं कथ्यताम् ।

सुन्दरकः—जं देवो आणवेदि । अए ! देवस्स मउडमणिप्पहावेण अवणीदा मे रणप्पहारवेअणा । (इति साटोपं परिक्रम्य ।) सुणादु देवो । अत्थि दाणीं कुमालदुस्सासणवह–(यद्देव आज्ञापयति । अये ! देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना । श्रृणोतु देवः । अस्तीदानीं कुमारदुःशासनवध– ।) (इत्यर्धोक्ते मुखमाच्छाद्य शङ्कां नाटयति ।)

सूतः—सुन्दरक ! कथय । कथितमेव दैवेन ।

दुर्योधनः—कथ्यताम् श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम् ।) कधं ! दुस्सासणवहो सुदो देवेण ? । (प्रकाशकम् ।) सुणादु देवो । अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गाराएण किदकुडिलभिउडीभङ्गभीसिणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारावरिसेण अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । (कथं ! दुःशासनवधः श्रुतो देवेन? । श्रृणोतु देवः । अद्य तावत्कुमारदुःशासनवधामर्षितेन स्वामिनांगराजेन कृतकुटिलभ्रुकुटीभंगभीषणललाटपट्टेनाविज्ञातसंधानमोक्षनिक्षिप्तशरधारावर्षेणाभियुक्तः स दुराचारी दुःशासनवैरी मध्यमपाण्डवः ।)

उभौ—ततस्ततः ।

सुन्दरकः—तदो देव ! उहअबलमिलन्तदीप्पन्तकरितुरअपदादिसमुब्भूदधूलिणिअरेण पल्लत्थतत्तगअघडासंघादेण अ वित्थरन्तेण अन्धआरेण अन्धीकिदं उहअबलम् । ण हु गगणतलं लक्खीअदि । (ततो देव ! उभयबलमिलद्दीप्यमानकरितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासंघातेन च विस्तीर्यमाणेनान्धकारेणान्धीकृतमुभयबलम् । न खलु गगनतलं लक्ष्यते ।)

उभौ—ततस्ततः ।

सुन्दरकः—तदो देव ! दूराकड्डिअधणुग्गुणाच्छोडणटङ्कारेण गम्भीरभीसणेण जाणीअदि गज्जिदं पलअजलहरेण त्ति ।(ततो देव ! दूराकृष्टधनुर्गुणाच्छोटनटङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जितं प्रलयजलधरेणेति ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव ! दोह्णिं वि ताणं अण्णोण्णसीहणादगज्जिदविसुणाणं विविहपरिमुक्कप्पहरणाहदकवअसंगालिदजलण विज्जुच्छडाभासुरं गम्भीरत्थणिदचापजलहरं प्पसरन्तसरधारासहस्सवरिसं जादं समलदुद्दिणम् ।

(ततो देव ! द्वयोरपि तयोरन्योन्यसिंहनादगर्जितपिशुनयोर्विविधपरिमुक्तप्रहरणाहतकवचसंगलितज्वलनविद्युच्छटाभासुरं गम्भीरस्तनितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम् ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव ! एदस्सिं अन्तरे जेट्ठस्स भादुणो परिहवसङ्किणा धणंजएण वज्जणिग्घादणिग्घोसविसमरसिदधअग्गट्ठिदमहावाणरो तुरङ्गमसंवाहणव्वापिदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदुद्दंसणो आपूरिअपञ्चजण्णदेअदत्ततारसिदप्पडिरवभरिददसादिसामुहकुहरो धाविदो तं उद्देसं रहवरो । (ततो देव ! एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनञ्जयेन वज्रनिर्घातनिर्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरंगमसंवाहनव्यापृतवासुदेवशंखचक्रासिगदालाञ्छितचतुर्बाहुदण्डदुर्दशन आपूरितपाञ्चजन्यदेवदत्ततारासितप्रतिरवभरितदशादिशामुखकुहरो धावितस्तमुद्देशं रथवरः ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो भीमसेणधणंजएहिं अभिजुत्तं पिदरं पेक्खिअ ससंभमं विअलिअं अवधूणिअ रअणसीसिअं आकण्णाकड्ढिदकठिणकोदण्डजीओ दाहिणहत्तुक्खित्तसरपुङ्खविघट्टणतुवराइदसारहीओ तं देसं उवगदो कुमालविससेणो । (ततो भीमसेनधनंजयाभ्यामभियुक्तं पितरं प्रेक्ष्य ससंभ्रमं विगलितमवधूय रत्नशीर्षकमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरितसारथिकस्तं देशमुपगतः कुमारवृषसेनः ।)

दुर्योधनः— (सावष्टम्भम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव ! तेण आअच्छन्तेण एव्व कुमालविससेणेण विदलिदासिलदासामलसिणिद्धपुङ्खेहिं किसणवण्णेहिं साणसिलाणिसिदसामलसल्लबन्धेहिं कुसुमिदो विअ तरू मुहूत्तएण सिलीमुहेहिं पच्छादिदो धणंजअस्स रहवरो । (ततश्च देव ! तेनागच्छतैव कुमारवृषसेनेन विदलितासिलताश्यामलस्निग्धपुङ्खैः कठिनकंकपत्रैः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यबन्धैः कुसुमित इव तरुर्मुहूर्तकेन शिलीमुखैः प्रच्छादितो धनञ्जयस्य रथवरः ।)

उभौ—(सहर्षम् ।) ततस्ततः ।

सुन्दरकः—तदो देव ! तिक्खविक्खित्तणिसिदभल्लबाणवरिसिणा धणंजएण ईसि विहसिअ भणिदम्—अरे रे विससेणे ! पिदुणो वि दाव दे ण

जुत्तं मह कुविदस्स अभिमुहं ठादुम् । किं उण भवदो बालस्स । ता गच्छ । अवरेहिं कुमारेहिं आओधेहि त्ति । एव्वं वाअं णिसमिअ गुरुअणाहिक्खेवेण उद्दीविदकोवोवरत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविससेणेण मम्मभेदएहिं परुसविसमेहिं सुदिवहकिदप्पणएहिं णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहिं । (ततो देव ! तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा धनंजयेनेषद्विहस्य भणितम्—अरे रे वृषसेन ! पितुरपि तावत्ते न युक्तं मम कुपितस्याभिमुखं स्थातुम् । किं पुनर्भवतो बालस्य । तद्गच्छ । अपरैः कुमारैर्युध्यस्वेति । एवं वाचं निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपोपरक्तमुखमण्डलविजृम्भितभ्रुकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः ।)

दुर्योधनः—साधु वृषसेन ! साधु । सुन्दरक ! ततस्ततः ।

सुन्दरकः—तदो देव ! णिसिदसराभिघादवेअणोवजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादग्घोसेण बाणणिपडणपडिसिद्धदंसणप्पसरेण पत्थुदं सिक्खाबलाणुरूवं किं वि अच्चरिअम् । (ततो देव ! निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाणनिपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षाबलानुरूपं किमप्याश्चर्यम् ।)

दुर्योधनः—(साकूतम् ।) ततस्ततः ।

सुन्दरकः—तदो देव ! तं तारिसं पेक्खिअ सत्तुणो समरव्वावारचउरत्तणं अविभाविदतूणीरमुहधणुग्गुणगमणागमणसरसंधाणमोक्खचडुलकरअलेण कुमालविससेणेण वि सविसेसं पत्थुदं समलकम्म । (ततो देव ! तत्तादृशं प्रेक्ष्य शत्रोः समरव्यापारचतुरत्वमविभाविततूणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षचटुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म ।)

दुर्योधनः—ततस्ततः।

सुन्दरकः—तदो देव ! अत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणुबन्धो दोणं वि कुरुराअपण्डवबलाणं 'साहु कुमालविससेण ! साहु ' त्तिकिदकलअलो वीरलोओ अवलोइदुं पउत्तो । (ततो देव ! अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्तविश्रमितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः ' साधु कुमारवृषसेन ! साधु ' इति कृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्तः ।)

दुर्योधनः—(सविस्मयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव ! अवहीरिदसअलराअधाणुक्कचक्कपराक्कमसालिणो सुदस्स तहाविहेण समलकम्मलम्भेण हरिसरोसकरुणासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवाडिआ सरपद्धई भीमसेणे बप्फपज्जाउला दिट्ठी कुमालविससेणे । (ततश्च देव ! अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपातिता शरपद्धतिर्भीमसेने बाष्पपर्याकुला दृष्टिः कुमारवृषसेने ।)

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देवं ! उभअबलप्पउत्तसाहुकारामरिसिदेण गण्डीविणा तुरगेसु सारहिं वि रहवरे धणुं वि जीआइं वि णलिन्दलञ्छणे सिदादवत्ते वि अ व्वावारिदो समं सिलीमुहासारो । (ततश्च देव ! उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रेऽपि च व्यापारितः समं शिलीमुखासारः ।)

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो देव ! विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावारो मण्डलाइं विरइदुं पउत्तो कुमालविससेणो । (ततो देव ! विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारो मण्डलानि विरचयितुं प्रवृत्तः कुमारवृषसेनः ।)

दुर्योधनः—(साशंकम् ।) ततस्ततः ।

सुन्दरकः—तदो देव ! सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिदभीमसेणाभिजोएण पडिमुक्को धणंजअस्स उवरि सिलीमुहासारो । कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि प्पउत्तो धणंजएण सह आ ओधेदुम् । (ततो देव ! सुतरथविध्वंसनामर्षितेन स्वामिनांगराजेनागणितभीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः । कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनंजयेन सह योद्धुम्)

उभौ—साधु वृषसेन ! साधु । ततस्ततः ।

सुन्दरकः—तदो देव! भणिदं अ कुमालेण—'रे रे तादाहिक्खेवमुहल मज्झमपण्डव ! मह सरा तुह सरीरं उज्झिअ अण्णस्सिं ण णिवडन्ति' त्ति । भणिअ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेन गज्जिदुं

पउत्तो । (ततो देव ! भणितं च कुमारेण–'रे रे तताधिक्षेपमुखर मध्यमपाण्डव ! मम शरास्तव शरीरमुज्झित्वान्यस्मिन्न निपतन्ति' इति भणित्वा च शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः ।)

दुर्योधनः—(सविस्मयम् ।) अहो ! बालस्य पराक्रमो मुग्धस्वभावस्याऽपि । ततस्ततः ।

सुन्दरकः—तदो अ देव ! तं सरसंपादं समवधुणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा ग्गहीदा रहुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारविराइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहरअणप्पहाभासुरभीसणरमणिज्जदंसणा सत्ती विमुक्का अ कुमालाहिमुही । (ततश्च देव ! तं शरसंपातं समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता रथोत्संगात्क्वणत्कनककिंकिणीजालझंकारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिर्विमुक्ता च कुमाराभिमुखी ।)

दुर्योधनः—(सविषादम्) अहह । ततस्ततः ।

सुन्दरकः—तदो देव ! पज्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स हत्थादो ससरं धणू हिअआदो वीरसुलहो उच्छाहो णअणादो बप्फसलिलं वि । रसिदं अ सिंहणादं विओदलेण । दुक्कलं दुक्कलं त्ति आक्कन्दिदं कुरुबलेण । (ततो देव ! प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमंगराजस्य हस्तात्सशरं धनुर्हृदयाद्वीरसुलभ उत्साहो नयनाद्बाष्पसलिलमपि । रसितं च सिंहनादं वृकोदरेण । दुष्करं दुष्करमित्याक्रन्दितं कुरुबलेन ।)

दुर्योधनः—(सविषादम् ।) ततस्ततः ।

सुन्दरकः—तदो देव ! कुमालविससेणेण आकण्णाकिट्ठणिसिदखुरप्पेण सुचिरं णिज्झाइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण त्तिधा किदा सत्ती । (ततो देव ! कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण सुचिरं निध्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।)

दुर्योधनः—साधु वृषसेन ! साधु । ततस्ततः ।

सुन्दरकः—तदो अ देव ! एदस्सिं अन्तरे कलमुहरेण बीरलोअसाहुवादेण अन्तरिदो समरतूरणिग्घोसो । सिद्धचालणगणविमुक्ककुसुमप्पअरेण

पच्छादिदं समलङ्गणम् । भणिअं अ सामिणा अङ्गराएण—' भो वीर विकोदल ! असमत्तो तुह मह वि समलव्वावारो । ता अणुमण्ण मं मुहुत्तअम् । पेक्खावो दाव वच्छस्स तुह भादुणो अ धणुव्वेदसिक्खाचउरत्तणम् । तुह वि एदं पेक्खणिज्जं ' त्ति । (ततश्च देव ! एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः समरतूर्यनिर्घोषः सिद्धचारणगणविमुक्तकुसुमप्रकरेण प्रच्छादितं समराङ्गणम् । भणितं च स्वामिनाङ्गराजेन—' भो वीर वृकोदर ! असमाप्तस्तव ममापि समरव्यापारः । तदनुमन्यस्व मां मुहूर्तम् । प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत्प्रेक्षणीयम् ' इति ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव ! विस्समिदाओधणव्वावारा मुहुत्तविस्समिदणिअवेराणुबन्धा दुवे वि पेक्खआ जादा भीमसेणाङ्गराआ । (ततो देव ! विश्रमितायोधनव्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ ।)

दुर्योधनः—(साभिप्रायम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव ! सत्तिखण्डणामरिसिदेण गण्डीविणा भणिदम्—' अरे रे दुज्जोहणप्पमुहा ! (ततश्च देव ! शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—' अरे दुर्योधनप्रमुखाः !) (इत्यर्धोक्ते लज्जां नाटयति ।)

दुर्योधनः—सुन्दरक ! कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणादु देवो । ' अरे दुज्जोहणप्पमुहा कुरुबलसेणाप्पहुणो ! अविणअणोअण्णहार कण्ण ! तुह्मेहिं मह परोक्खं बहुहिं महारहेहिं पडिवारिअ एआई मह पुत्तओ अहिमण्णू व्वावादिदो । अहं उण तुह्माणं पेक्खन्ताणं एव्व एदं कुमालविससेणं सुमालिदव्वसेसं करोमि ' त्ति । भणिअ अ सगव्वं आप्फालिदं णेण वज्जणिग्घादघोसभीसणजीआरअं गण्डीवम् । सामिणा वि सज्जीकिदं काळपुट्ठम् । (शृणोतु देवः । 'अरे दुर्योधनप्रमुखाः कुरुबलसेनाप्रभवः ! अविनयनौकर्णधार कर्ण ! युष्माभिर्मम परोक्षं बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः । अहं पुनर्युष्माकं प्रेक्षमाणानामेवैतं कुमारवृषसेनं स्मर्तव्यशेषं करोमि ' इति । भणित्वा च सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् ।)

दुर्योधनः—(सावहित्थम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव ! पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा विरइदा अङ्गराअविससेणरहकूलंकसाओ दुवे बाणणदीओ । तेहिं वि दुवेहिं अण्णोण्णासिणेहदसिदासिक्खाविसेसेहिं अभिजुत्तो सो दुराआरो मज्झमपण्डवो । (ततश्च देव ! प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचितेऽङ्गराजवृषसेनरथकूलंकषे द्वे बाणनद्यौ । ताभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः ।

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो अ देव ! गण्डीविणा तारसिदजीआणिग्घोसमेत्तविण्णादबाणवरिसेण तह आअरिदं पत्तिहि जह ण णहत्तलं ण सामी ण रहो ण धरणी ण कुमालो ण केदुवंसो ण बलाइं ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ अ लक्खीअदि ! (ततश्च देव ! गाण्डीविना तारसितज्यानिर्घोषमात्रविज्ञातबाणवर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो न केतुवंशो न बलानि न सारथिर्न तुरंगमा न दिशो न वीरलोकश्च लक्ष्यते ।)

दुर्योधनः—(सविस्मयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव ! अदिक्कन्ते सरवरिसे क्खणमेत्तं ससीहणादे पण्डअबले विमुक्काक्कन्दे कोरअबले उत्थिदो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो त्ति । (ततश्च देव ! अतिक्रान्ते शरवर्षे क्षणमात्रं ससिंहनादे पाण्डवबले विमुक्ताक्रन्दे कौरवबल उत्थितो महान्कलकलो हा हतः कुमारवृषसेनो हा हत इति ।)

दुर्योधनः—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—तदो अ देव ! पेक्खामि कुमालं हदसारहितुलङ्गं लूणादवत्तचावचामरकेदुवंसं सग्गब्भट्टं विअ सुलकुमालं हिअअमम्मभेदिणा एक्केण सिलीमुहेण भिण्णदेहं रहमज्झे पल्लत्थम् । (ततो देव पश्यामि कुमारं हतसारथितुरंगं लूनातपत्रचापचामरकेतुवंशं स्वर्गभ्रष्टमिव सुरकुमारं हृदयमर्मभेदिनैकेन शिलीमुखेन भिन्नदेहं रथमध्ये पर्यस्तम् ।)

दुर्योधनः—(सास्रम्) अहह कुमारवृषसेन ! अलमतः परं श्रुत्वा । हा वत्स वृषसेन ! हा मदङ्कदुर्ललित ! हा गदायुद्धप्रिय ! हा राधेयकुल-

प्ररोह ! हा प्रियदर्शन ! हा दुःशासननिर्विशेष ! हा सर्वगुरुवत्सल ! प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त-
मुद्भिद्यमाननवयौवनरम्यशोभम् ।
प्राणापहारपरिवर्तितदृष्टि दृष्टं
कर्णेन तत्कथमिवाननपङ्कजं ते ॥ १० ॥

सूतः—आयुष्मन् ! अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत ! पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत्परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ? ॥ ११ ॥

(इति मोहमुपगतः ।)

सूतः—समाश्वसितु समाश्वसितु महाराजः । (इति पटान्तेन वीजयति ।)

दुर्योधनः—(लब्धसंज्ञः ।) भद्र सुन्दरक ! ततो वयस्येन किं प्रतिपन्नमङ्गराजेन ?

सुन्दरकः—तदो अ देव ! तहाविधस्स पुत्तस्स दंसणेण संगलिदं अस्सुजलं उज्झिअ अणवेक्खिदपरप्पहरणेण सामिणा अभिजुत्तो धणंजओ । तं अ सुदवहामरिसुद्दीविदपरक्कमं तह परिक्कमन्तं पेक्खिअ णउलसहदेवपञ्चालप्पमुहेहिं अंतरिदो धणंजअस्स रहवरो । (ततश्च देव ! तथाविधस्य पुत्रस्य दर्शनेन संगलितमश्रुजलमुज्झित्वानवेक्षितपरप्रहरणेन स्वामिनाभियुक्तो धनंजयः । तं च सुतवधामर्षोद्दीपितपराक्रमं तथा परिक्रामन्तं प्रेक्ष्य नकुलसहदेवपांचालप्रमुखैरन्तरितो धनंजयस्य रथवरः ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव ! सल्लेण भणिदम्—'अंगराअ ! हदतुलंगमो भग्गकूवरो दे रहो ता ण जुत्तं भीमज्जुणेहिं सह आजुज्झिदुम्' त्ति । तदो पडिवट्टिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो । तदो अ सामिणा सुइरं विलविअ परिअणोवणीदं अण्णं रहं पेक्खिअ दीहं निस्ससिअ मइ दिट्ठी विणिक्खिविदा । सुन्दरअ ! एहि त्ति भणिदं अ । तदो अहं उगवदो सामिसमविम् । तदो अवणीअ सीसट्ठाणादो

पट्टिअं सरीरसंगलिदेहिं सोणिअबिंदुहिं लित्तमुहं बाणं कदुअ अहिलिहिअ प्पेसिदो देवस्स संदेसो (ततो देव शल्येन भणितम्—‘अङ्गराज ! हततुरंगमो भग्नकूबरस्ते रथस्तन्न युक्तं भीमार्जुनाभ्यां सहायोद्धुम्’ इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद्बहुप्रकारं च समाश्वासितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता । सुन्दरक ! एह्रीति भणितं च । ततोऽहमुपगतः स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात्पट्टिकां शरीरसंगालितैः शोणितबिन्दुभिर्लिप्तमुखं बाणं कृत्वाभिलिख्य प्रेषितो देवस्य संदेशः । (इति पट्टिकामर्पयति ।)

(दुर्योधनो गृहीत्वा वाचयति ।)

यथा—‘ स्वस्ति ! महाराजदुर्योधनं समराङ्गणात्कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति ।

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमा-
न्भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
यत्संभावित इत्यहं न च हतो दुःशासनारिर्मया
त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥१२॥ ’

दुर्योधनः—वयस्य कर्ण ! किमिदं ? भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन घट्टयसि ? । भद्र सुन्दरक ! अथेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरकः—देव ! अज्जवि आरम्भो पुच्छीअदि ? अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणो वि पत्थेण सह समरं मग्गादि । (देव ! अद्याप्यारम्भः पृच्छयते ? । अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समरं मार्गति ।)

दुर्योधनः—(आवेगादासनादुत्तिष्ठन् ।) सूत ! रथमुपनय । सुन्दरक ! त्वमपि मद्वचनात्त्वरिततरं गत्वा वयस्यमङ्गराजं प्रतिबोधय । ‘ अलमतिसाहसेन । अभिन्न एवायमावयोः संकल्पः । न खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु ।

हत्वा पार्थान्सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्त्वा बाष्पं सह कतिपयैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्यं सुचिरमपुनर्भावि गाढोपगूढं
संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्वृतौ च ॥ १३ ॥

अथवा शोकं प्रति मया न किञ्चित्संदेष्टव्यम् ।

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।
त्वां बोधयामि किमहं त्वं मां संस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—जं देवो आणवेदि । (इति निष्क्रान्तः । यद्देव आज्ञापयति)

दुर्योधनः—तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्वा ।) देव ! हेषासंवलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथः ।

दुर्योधनः—सूत ! गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देवः । (इति निष्क्रम्य पुनः प्रविशति ।)

दुर्योधनः—(विलोक्य ।) किमिति नारूढोसि ? ।

सूतः—एष खलु तातोऽम्बा च संजयाधिष्ठितं रथामारुह्य देवस्य समीपमुमगतौ ।

दुर्योधनः—किं नाम ? तातोऽम्बा च संप्राप्तौ । कष्टमतिबीभत्समाचरितं दैवेन । सूत ! गच्छ त्वं स्यन्दनं तूर्णमुपहर । अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

सूतः—देव ! त्वदेकशेषबान्धवावेतौ कथमिव न समाश्वासयसि ?

दुर्योधनः—सूत ! कथमिव समाश्वासयामि विमुखभागधेयः ? पश्य ।

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
घ्रातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च ।
तस्मिन्बाले प्रसभमरिणा प्रापिते तामवस्थां
पार्श्वे पित्रोरपगतघृणः किं नु वक्ष्यामि गत्वा ॥१५॥

तथाऽप्यवश्यं वन्दनीयौ गुरू ।

(इति निष्क्रान्तौ ।)

इति चतुर्थोऽङ्कः ।

पञ्चमोऽङ्कः ।

(ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च ।)

धृतराष्ट्रः——संजय ! कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति? । कच्चिज्जीवति वा न वा ? ।

गान्धारी——जाद ! जइ सच्चं जीवदि मे वच्छो ता कहेहि कस्सिं देसे वट्टइ । (जात ! यदि सत्यं जीवति मे वत्सस्तत्कथय कस्मिन्देशे वर्तते)

संजयः——नन्वेष महाराज एक एतन्न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारीः——(सकरुणम् ।) जाद ! एआइ त्ति भणासि । किं णु क्खु संपदं भादुसदं से पास्से णत्थि? (जात ! एकाकीति भणसि । किं नु खलु सांप्रतं भ्रातृशतमस्य पार्श्वे नास्ति ?)

संजयः——तात ! अम्ब ! अवतरतं स्वैरं रथात् ।

(सर्वेऽवतरणं नाटयन्ति ।)

(ततः प्रविशति सव्रीडमुपविष्टो दुर्योधनः !)

संजयः——(उपसृत्य ।) विजयतां महाराजः । नन्वेष तातोऽम्बया सह प्राप्तः किं न पश्यति महाराजः ? ।

(दुर्योधनो वैलक्ष्यं नाटयति ।)

धृतराष्ट्रः——

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रयः ।
दूरान्निर्जितसान्त्वितान्नरपतीनालोकयँल्लीलया
सह्या पुत्रक ! वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिंगतः ।)

गान्धारी——वच्छ ! अदिगाढप्पहारवेअणापज्जाउलस्स अम्हेसु सण्णिहिदेसु वि ण प्पसरदि दे वाणी । (वत्स ! अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहितेष्वपि न प्रसरति ते वाणी ।

धृतराष्ट्रः—वत्स दुर्योधन ! किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः?।

गान्धारी—वच्छ ! जइ तुमं वि अम्हे णालवसि ता किं संपदं वच्छो दुस्सासणो आलवदि अध दुम्मरिसणो वा अण्णो वा ?(वत्स ! यदि त्वमप्यस्मान्नालपसि तत्किं सांप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो वान्यो वा ?)

(इति रोदिति)

दुर्योधन—

जातोऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसां तव चाम्ब ! हेतुः ।
दुर्जातमत्र विमले भरतान्वये वः
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद ! अलं परिदेविदेण । तुमं वि दाव एक्को इमस्स अन्ध जुअलस्स मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा। (जात ! अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । ताच्चिरं जीव । किं मे राज्येन जयेन वा ? ।)

दुर्योधनः—

मातः ! किमप्यसदृशं कृपणं वचस्ते
सुक्षात्रिया क्व भवती क्व च दीनतैषा ? ।
निर्वत्सले ! सुतशतस्य विपत्तिमेतां
त्वं नानुचिन्तयासि रक्षसि मामयोग्यम् ॥ ३ ॥

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज ! किं वायं लोकवादो वितथो ' न घटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या ' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपाक्रियमाणाभावे किमुपकरणेन ?

(इति रोदिति ।)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य ।) वत्स ! समाश्वसिहि । समाश्वासय चास्मानिमामतिदीनां मातरं च ।

दुर्योधनः—तात ! दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया ।
विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी— जाद ! एदं एव्व संपदं प्पभूदं जं तुमं वि दाव एक्को णाणुसोचइदव्वो । ता जाद ! प्पसीद । एसो अंजली । णिवट्टेहि सममरव्वावारादो । अपच्छिमं करेहि पिदुणो वअणाम् । (जात ! एतदेव सांप्रतं प्रभूतं यत्त्वमपि तावदेको नानुशोचितव्यः । तज्जात ! प्रसीद । एष तेऽञ्जलिः निवर्तस्व समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम्)

धृतराष्ट्रः—वत्स ! श्रृणु वचनमम्बाया मम च निहताशेषबन्धुवर्गस्य । पश्य ।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत्फाल्गुनात् ।
वत्सानां निधनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना
मानं वैरिषु मुञ्च तात ! पितरावन्धाविमौ पालय ॥ ९ ॥

दुर्योधनः—समरात्प्रतिनिवृत्य किं मया कर्तव्यम् ? ।

गांधारी—जाद ! जं पिदा दे विउरो वा भणादि । (जात ! यत्पिता ते विदुरो वा भणति ।)

संजयः—देव ! एवमिदम् ।

दुर्योधनः—संजय ! अद्याप्युपदेष्टव्यमस्ति ? ।

संजयः—देव ! यावत्प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम् ।

दुर्योधनः—(सक्रोधम् ।) श्रृणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान्प्रति प्रतिरूपमुपदेशम् ।

धृतराष्ट्रः—वत्स ! युक्तवादिनि संजये किमत्र क्रोधेन ? यदि प्रकृतिमापद्यसे तदहमेव भवन्तं ब्रवीमि । श्रूयताम् ।

दुर्योधनः—कथयतु तातः ।

धृतराष्ट्रः—वत्स ! किं विस्तरेण ? । संधत्तां भवानिदानीमपि युधिष्ठिरमीप्सितपणबन्धेन ।

दुर्योधनः—तात ! तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन संजयश्च काममेवं ब्रवीतु । युष्माकमप्येवं व्यामोहः ? । अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः । अन्यच्च ! तात ! अस्खलितभ्रातृशतस्तदाऽवधीरितवासुदेवस

रोपन्यासः संप्रति दृष्टपितामहाचार्यानुजराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडावहमसुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम्? । अन्यच्च नयवेदिन्संजय!

हीयमानाः किल रिपोर्नृपाः संदधते परान्।
दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः——वत्स! एवं गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिरः। अन्यच्च सर्वं दैवापकृष्टं मन्यते युधिष्ठिरः।

दुर्योधनः——कथमिव?।

धृतराष्ट्रः——वत्स! श्रूयतां प्रतिज्ञा युधिष्ठिरस्य। नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान्धारयामीति। बहुच्छलत्वात्सङ्ग्रामस्यानुजनाशमाशङ्कमानो यदेव भवते रोचते तदैवासौ सज्जः संधातुम्।

संजयः——एवमिदम्।

गान्धारी——जाद! उपपत्तिजुत्तं पडिवज्जस्स पिदुणो वअणम्। (जात! उपपत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम्।)

दुर्योधनः——तात! अम्ब! संजय!

एकेनापि विनाऽनुजेन मरणं पार्थः प्रतिज्ञातवा-
न्भ्रातॄणां निहते शतेऽभिलषते दुर्योधनो जीवितुम्।
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना
भीमं दिक्षु न विक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी——हा जाद दुस्सासण! हा मदङ्कदुल्ललिद! हा जुअराअ! अस्सुदपुव्वा क्खु कस्स वि लोए ईदिसी विअत्ती। हा! वीरसदप्पसविणी हदगन्धारी दुक्खसदं प्पसूदा। ण उण सुदसदम्। (हा जात दुःशासन। हा मदङ्कदुर्ललित! हा युवराज! अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः। हा वीरशतप्रसाविनी हतगान्धारी दुःखशतं प्रसूता। न पुनः सुतशतम्।)

(सर्वे रुदन्ति)

संजयः——(बाष्पमुत्सृज्य।) तात! अम्ब! प्रतिबोधयितुं महाराजमिमां भूमिं युवामागतौ। तदात्मापि तावत्संस्तभ्यताम्।

धृतराष्ट्रः—वत्स दुर्योधन ! एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविताविलम्बनेयं तपस्विनी गान्धारी कमवलम्बतां शरणमहं च ? ।

दुर्योधनः—श्रूयतां यत्प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरस्कृतविद्विषः
प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।
अभिमुखमरीन्क्रुद्धान्घ्नन्तो हताः शतमात्मजा
वहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान्कलकलः)

गान्धारीः—(आकर्ण्य । सभयम्) जाद ! कहिं एदं हाहाकारमिस्सं तूररसिदं सुणीअदि । (जात ! कुत्रैतत् हाहाकारमिश्रं तूर्यरसितं श्रूयते ।)

संजयः—अम्ब ! भूमिरियमेवंविधानां भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय । ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

दुर्योधनः—तात ! प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदपरमपि किंचिदत्याहितं न श्रावयति तावदेवाज्ञापय मां संग्रामावतरणाय ।

गांधारी—जाद ! मुहुत्तअं दाव मं मन्दभाइणीं समस्ससेहि । (जात! मुहूर्तं तावन्मां मन्दभागिनीं समाश्वासय ।)

धृतराष्ट्रः—वत्स ! यद्यपि भवान्समराय कृतनिश्चयस्तथापि रहः परप्रतीघातोपायश्चिन्त्यताम् ।

दुर्योधनः—

प्रत्यक्षं हतबान्धवा मम परे हन्तुं न योग्या रहः
किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाशं रणे ।

गान्धारीः—जाद ! एआई तुमम् । को दे सहाअत्तणं करिस्सदि ? । (जात ! एकाकी त्वम् । कस्ते साहाय्यं करिष्यति ?)

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरयः ?
साम्यं केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

(नेपथ्ये । कलकलानन्तरम् ।)

भो भो योधाः ! निवेदयन्तु भवन्तः कौरवेश्वराय ! इदं महत्कदनं प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः कालानुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरश्मिराङ्कितततनुः पार्थाङ्कितैर्मार्गणै-
र्वाहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः ।
वार्तामङ्गपतेर्विलोचनजलैरावेदयन्पृच्छतां
शून्येनैव रथेन याति शिबिरं शल्यः कुरूञ्शल्ययन् ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशंकम् ।) आः ! केनेदमविस्पष्टमशनिपातदारुणमुद्घोषितम् ? कः कोऽत्र भोः ?

(प्रविश्य संभ्रान्तः ।)

सूतः—हा ! हताः स्मः । (इत्यात्मानं पातयति ।)

दुर्योधनः—अयि ! कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः आयुष्मन् ! किमन्यत् ? ।

शल्येन यथा शल्येन मूर्छितः प्रविशता जनौघोऽयम् ।
शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः— हा वयस्य कर्ण ! । (इति मोहमुपगतः)

गान्धारी—जाद ! समस्सस समस्सस । (जात ! समाश्वसिहि समाश्वसिहि ।

संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः ! कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
वत्सस्य मे सुहृच्छूरो राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स ! समाश्वसिहि समाश्वसिहि । ननु भो हतविधे !

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः
　　शोच्यां दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
　　दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

वत्स दुर्योधन ! समाश्वसिहि समाश्वसिहि । समाश्वासय तपस्विनीं मातरं च ।

दुर्योधनः—(लब्धसंज्ञः ।)

अयि कर्ण कर्णसुखदां प्रयच्छ मे
　　गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।
सततावियुक्तमकृताप्रियं प्रियं
　　वृषसेनवत्सल ! विहाय यासि माम् ? ॥ १४ ॥

(इति पुनर्मोहमुपगतः)

(सर्वे समाश्वासयन्ति ।)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ? ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्सं
　　दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे कुलस्य ॥ १६ ॥

गान्धारी—जाद ! सिढिलेहि दाव क्खणमेत्तं **बप्फमोक्खम्** ।

(जात ! शिथिलय तावत्क्षणमात्रं बाष्पमोक्षम्)

धृतराष्ट्रः—वत्स ! क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन्प्राणान्केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ? ॥ १७ ॥

सूत ! केनैतदसंभावनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ? ।

सूतः—आयुष्मन् ! एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—कष्टं भोः कष्टम् ।

कर्णाननेन्दुस्मरणात्क्षुभितः शोकसागरः ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

तात ! अम्ब ! प्रसीदतम् ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।
समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य रुदन् ।)

भवति तनय नित्यं संशयः साहसेषु
द्रवति हृदयमेतद्भीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड
च्छलबहुलमरीणां संगरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद ! तेण एव्व सुदसदकदन्तेण विओदलेण समं समलं मग्गासि ? । (जात ! तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गसि ?)

दुर्योधनः—तिष्ठतु तावद्वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेन्दुः ।
पुत्रस्तवाम्ब ! तव तात ! नयैकशिष्यः
कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

सूत ! अलमिदानीं कालातिपातेन । सज्जं मे रथमुपाहर । भयं चेत्पाण्डवेभ्यस्तिष्ठ । गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यथा संभावितेन । अयमहमागत एव । (इति निष्क्रान्तः ।)

धृतराष्ट्रः—वत्स दुर्योधन ! यदि स्थिर एवास्मान्दग्धुमयं ते व्यवसायस्तत्संनिहितेषु वीरेषु सेनापतिः कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारी—जाद ! कदरो उण सो जस्सिं आसं ओलम्बिस्सम् । (जात ! कतरः पुनः स यस्मिन्नाशामवलम्बिष्ये ।)

धृतराष्ट्रः—किं वा शल्य उत वाश्वत्थामा ? ।

संजयः—हा कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।
आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

दुर्योधनः—किं वा शल्येनोत वाश्वत्थाम्ना ? ।

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।
अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥२४॥

(नेपथ्ये कलकलं कृत्वा)

भो भोः कौरवबलप्रधानयोधाः ! अलमस्मानवलोक्य भयादितस्ततो गमनेन। कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधनास्तिष्ठतीति ।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य संभ्रान्तः)

सूतः—आयुष्मन् !

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वे—कश्च कश्च ? ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम्) जाद ! किं एत्थ पडिपज्जिदव्वम् । (जात ! किमत्र प्रतिपत्तव्यम् ।)

दुर्योधनः—ननु संनिहितैवेयं गदा ।

गान्धारी—हा हदम्हि मन्दभाइणी । (हा हतास्मि मन्दभागिनी ।)

दुर्योधनः—अम्ब ! अलमिदानीं कार्पण्येन । संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।

धृतराष्ट्रः—वत्स ! क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात ! किमनेनोपलब्धेन ? ।

(ततः प्रविशतो भीमार्जुनौ ।)

भीमः—भो भोः सुयोधनानुजीविनः ! किमिति संभ्रमादयथातथं चरन्ति भवन्तः ? । अलमावयोः शङ्कया ।

कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽभिमानी
कृष्णाकेशोत्तरीयव्यपनयनमरुत्पाण्डवा यस्य दासाः ।
राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः॥२६॥

धृतराष्ट्रः—संजय ! दारुणः खलूपक्षेपः पापस्य ।

संजयः—तात ! कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

दुर्योधनः—सूत ! कथय गत्वोभयोरयं तिष्ठतीति ।

सूतः—यथाज्ञापयति देवः । (तावुपसृत्य ।) ननु भो वृकोदरार्जुनौ ! एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य ! प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरसद्दर्शनेन भृशमुद्वेजयितुम् । तद्गच्छावः ।

भीमः—मूढ ! अनुल्लङ्घनीयः सदाचारः । न युक्तमनभिवाद्य गुरून्गन्तुम् । (उपसृत्य ।) संजय ! पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयमेव श्रावयावः । (इति रथादवतरतः)

भीमः—विश्राव्य स्वकर्म नाम च वन्दनीया गुरवः ।

अर्जुनः—(उपगम्य ।) तात ! अम्ब !

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः ।
रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनःसृजा ।
भङ्क्त्वा सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन्वृकोदर ! न खल्विदं भवतैव केवलं सपत्नानामपकृतम् । यावत्क्षत्रं तावत्समरविजयिनो जिता हताश्च वीराः । तत्किमेवं विकत्थनाभिरस्मानुद्वेजयसि ? ।

भीमः—तात ! अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वधूः पाण्डवानां नृपैर्यैः
सर्वे ते क्रोधवन्हौ कृशशलभकुलावज्ञया येन दग्धाः ।
एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पा-
त्पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

दुर्योधनः—अरेरे मरुत्तनय ! किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।
अस्मिन्वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ? ॥ ३० ॥

(भीमः क्रोधं नाटयति ।)

अर्जुनः—आर्य ! प्रसीद । किमत्र क्रोधेन ? ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ? ॥ ३१ ॥

भीमः—अरेरे भरतकुलकलङ्क !

अत्रैव किं न विशसेयमहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ! ।
विघ्नं गुरुर्न कुरुते यदि मत्कराग्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ !

शोकैः स्त्रीवन्नयनसलिलं यत्परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत्तव कुनृपतेः कारकं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः——दुरात्मन् ! भरतकुलापसद ! पाण्डवपशो ! नाहं भवानेव विकत्थनाप्रगल्भः । किं तु

द्रक्ष्यन्ति नचिरात्सुप्तं बान्धवास्त्वां रणाङ्गणे ।
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः——(विहस्य) यद्येवं, नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः
क्रूरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते ।
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्रं
स्त्यानेनार्द्रेण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

(नेपथ्ये)

भो भो भीमसेनार्जुनौ ! एष खलु निहताशेषारतिचक्र आक्रांतपरशुरामाभिरामयशाः प्रतापतापितदिङ्मण्डलस्थापितस्वजनः श्रीमानजातशत्रुर्देवो युधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ? ।

(पुनर्नेपथ्ये ।)

कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद्देहभारा-
नश्रून्मिश्रं कथंचिद्ददतु जलममी बान्धवा बान्धवेभ्यः ।
मार्गन्तां ज्ञातिदेहान्हतनरगहने खण्डितान्गृध्रकङ्कै-
रस्तं भास्वान्प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि ॥ ३६ ॥

उभौ——यदाज्ञापयत्यार्यः । (इति निष्क्रान्तौ ।)

(नेपथ्ये ।)

अरे रे गाण्डीवाकर्षण बाहुशालिन् ! अर्जुन ! अर्जुन ! क्वेदानीं गम्यते ? ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद्वन इव भवतां शूरशून्ये रणेऽस्मिन् ।
स्पर्शे स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेतः
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य सहर्षम् ।) वत्स दुर्योधन ! द्रोणवधपरिभवोद्दीपितक्रोधपावकः पितुरपि समधिकबलः शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्तः । तत्प्रत्युपगमनेन तावदयं संभाव्यतां वीरः ।

गान्धारी—जाद ! पच्चुग्गच्छ एदं महाभाअम्। (जात ! प्रत्युद्गच्छैनं महाभागम् ।)

दुर्योधनः—तात ! अम्ब ! किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण ? ।

धृतराष्ट्रः—वत्स ! न खल्वस्मिन्काले पराक्रमवतामेवंविधानां वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

(प्रविश्य)

अश्वत्थामा—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय ।) गुरुपुत्र ! इत आस्यताम्। (इत्युपवेशयति।)

अश्वत्थामा—राजन्दुर्योधन !

कर्णेन कर्णसुभगं बहु यत्तदुक्त्वा
यत्सङ्गरेषु विहितं विदितं त्वया तत्।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोधुना त्यज नृप प्रतिकारचिन्ताम् ॥३८॥

दुर्योधनः—(साभ्यसूयम् ।) आचार्यपुत्र !

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल।
ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ? ॥३९॥

अश्वत्थामा—(स्वगतम् ।) कथम् ! अद्यापि स एव कर्णे पक्षपातः अस्मासु च परिभवः ? । (प्रकाशम् ।) राजन्कौरवेश्वर ! एवं भवतु । (इति निष्क्रान्तः)

धृतराष्ट्रः—वत्स ! क एष ते व्यामोहो ? यदस्मिन्नपि काल एवंविधस्य महाभागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

दुर्योधनः—किमस्याप्रियमनृतं च मयोक्तम् ? किं वा नेदं क्रोधस्थानम् ? पश्य—

अकलितमहिमानं क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।

परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन्को विशेषोऽर्जुने वा ॥४०॥

धृतराष्ट्रः—वत्स ! तवापि कोऽत्र दोषः ? अवसानमिदानीं भरतकुलस्य । संजय ! किमिदानीं करोमि मन्दभाग्यः ? (विचिन्त्य ।) भवत्वेवं तावत् । संजय ! मद्वचनाद्ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान्पीतं स्तन्यं विभज्य सहामुना ?
मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ? ।
अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च त-
द्गिरुक्तवचने माऽस्मिन्क्रोधश्चिरं क्रियतां त्वया ॥४१॥

संजयः—यदाज्ञापयति तातः । (इत्युत्तिष्ठति ।)

धृतराष्ट्रः—अपि चेदमन्यत्त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं
यत्तादृशः परिभवः स तथाविधेऽभूत् ।
एतद्विचिन्त्य बलमात्मनि पौरुषं च
दुर्योधनोक्तमपहाय विधास्यसीति ॥४२॥

संजयः—यदाज्ञापयति तातः । (इति निष्क्रान्तः ।)

दुर्योधनः—सूत ! साङ्ग्रामिकं मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति निष्क्रान्तः ।)

धृतराष्ट्रः—गान्धारि ! इतो वयं मद्राधिपतेः शल्यस्य शिबिरमेव गच्छामः । वत्स ! त्वमप्येवं कुरु ।

(इति परिक्रम्य निष्क्रान्ताः सर्वे ।)

इति पञ्चमोऽङ्कः ।

षष्ठोऽङ्कः ।

—:o:—

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च ।)

युधिष्ठिरः—(विचिन्त्य निश्वस्य च ।)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात्स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥१॥

द्रौपदी—(सबाष्पम् ।) महाराअ ! पञ्चालिए त्ति किं ण भणिदम् (महाराज ! पाञ्चाल्येति किं न भणितम् ?)

युधिष्ठिरः—कृष्णे ! ननु मया । (पुरुषमवलोक्य ।) बुधक !

पुरुषः—देव ! आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेवः—'क्रुद्धस्य वृकोदरस्यापर्युषितां प्रतिज्ञामुपलभ्य प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु परमार्थाभिज्ञाश्चराः सुसाचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधनसंचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरंतु. समन्तात्समन्तपञ्चकम् । अपि च ।

पङ्के वा सैकते वा सुनिभृतपदवीवेदिनो यान्तु दाशाः
कुञ्जेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु' ॥२॥

पुरुषः—यथाज्ञापयति देवः ।

युधिष्ठिरः—तिष्ठ । एवं च वक्तव्यः सहदेवः ।

ज्ञेया रहः शङ्कितमालपन्तः
सुप्ता रुगार्ता मदिराविधेयाः ।

त्रासो मृगाणां वयसां विरावो
नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः——यदाज्ञापयति देवः । (इति निष्क्रम्य पुनः प्रविश्य सहर्षम् ।) देव ! पाञ्चालकः प्राप्तः ।

युधिष्ठिरः——त्वरितं प्रवेशय ।

पुरुषः——(निष्क्रम्य पाञ्चालकेन सह प्रविश्य ।) एष देवः । उपसर्पतु पाञ्चालकः ।

पाञ्चालकः——जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः——पाञ्चालक ! कच्चिदासादिता तस्य दुरात्मनः पदवी ?

पाञ्चालकः——न केवलं पदवी । स एव दुरात्मा देवीकेशपाशस्पर्शपातकप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः——साधु भद्र ! प्रियमावेदितम् । अथ दर्शनगोचरं गतः ?

पाञ्चालकः——देव ! समरगोचरं पृच्छ ।

द्रौपदी——(सभयम्) कहं, समरगोअरो वट्टइ मे णाहो ? । (कथं, समरगोचरो वर्तते मे नाथः ?)

युधिष्ठिरः——(साशङ्कम्) सत्यं, समरगोचरो मे वत्सः ?

पाञ्चालकः——सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः——

त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरतां प्रयाति ।
जानामि चोद्यतगदस्य वृकोदरस्य
सारं रणेषु भुजयोः परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य) अयि सुक्षत्रिये !

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नः कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

नूनं तेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक ! कथय कथय कथमुपलब्धः स दुरात्मा ? कस्मिन्नुद्देशे ? किं वाधुना प्रवृत्तमिति ? ।

द्रौपदी:——भद्द ! कहेहि कहेहि । (भद्र ! कथय कथय ।)

पाञ्चालकः——शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपता शल्ये गान्धारराजकुलशलभे सहदेवशस्त्रानलं प्रविष्टे सेनापतिनिधननिराक्रन्दविरलयोधोज्झितासु समरभूमिषु रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितविमुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु प्रनष्टेषु कृपकृतवर्माश्वत्थामसु तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते क्वापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः——ततस्ततः ।

द्रौपदी——अयि ! परदो कहेहि । (अयि ! परतः कथय ।)

पाञ्चालकः——अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथमारूढौ कुमारभीमार्जुनौ समन्तात्समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादितवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गे दीर्घमुष्णं च निश्वसति कुमारे बीभत्सौ जलधरसमयनिशासंचारितविद्युत्प्रकरपिङ्गलैः कटाक्षैरादीपयति गदां वृकोदरे यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे कश्चित्संविदितः कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरणनिवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान् ‘ अस्मिन्महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे तयोरेका स्थलमुत्तीर्णा न द्वितीया । परत्र कुमारः प्रमाणमिति। ततः ससंभ्रमं प्रस्थिताः सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवेनोक्तम्——‘भो वीर वृकोदर ! जानाति किल सुयोधनः सलिलस्तम्भनीं विद्याम् । तन्नूनं तेन त्वद्भयात्सरसीमेनामधिशयितेन भवितव्यम् । ’ एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरितातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुलं त्रासोद्धतनक्रग्राहमालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमारवृकोदरेणाभिहितम्—

अरेऽरे वृथाप्रख्यापितालीकपौरुषाभिमानिन् ! पाञ्चालराजतनयाकेशाम्बराकर्षणमहापातकिन् !

जन्मेन्दोर्विमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितमधुक्षीबं रिपुं मन्यसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
त्रासान्मे नृपशो ! विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध !

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
व्यामुक्तैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य
क्रोधात्किं भीमसेने विहितमसमये यत्त्वयास्तोऽभिमानः ॥ ८ ॥

द्रौपदी—णाह ! अवणीदो मे मण्णू जइ पुणो वि सुलहं दंसणं हुविस्सदि । (नाथ ! अपनीतो मे मन्युर्यदि पुनरपि सुलभं दर्शनं भविष्यति ।)

युधिष्ठिरः—कृष्णे ! नामङ्गलानि व्याहर्तुमर्हस्यस्मिन्काले । भद्र ! ततस्ततः ।

पाञ्चालकः—ततश्चैवं भाषमाणेन वृकोदरेणावतीर्य क्रोधोद्धतं गदापरिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राहमुद्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रामितवारिसंचयमायतमपि तत्सरः समन्तादालोडितम् ।

युधिष्ठिरः—भद्र ! तथापि किं नोत्थितः ? ।

पाञ्चालकः—देव !

त्यक्त्वोत्थितः सरभसं सरसः स मूल-
मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।
आयस्तभीमभुजमन्दरवेल्लनाभिः
क्षीरोदधेः सुमथनादिव कालकूटः ॥९॥

युधिष्ठिरः—साधु सुक्षत्रिय ! साधु ।

द्रौपदी—पडिवण्णो समरो ण वा ? । (प्रतिपन्नः समरो न वा ? ।)

पाञ्चालकः——उत्थाय च तस्मात्सलिलाशयात्करयुगलोत्तम्भिततोरणीकृतभीमगदः कथयति स्म—'अरे रे मारुते ! किं भयेन प्रलीनं दुर्योधनं मन्यते भवान् ? मूढ ! अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रमितुमध्यासितवानस्मि पातालम् । ' एवं चोक्ते, वासुदेवकिरीटिभ्यां द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ स्थलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथसहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंमर्दसंपतद्गृध्रकङ्कजम्बूकमस्मद्वीरमुक्तासिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्वसितवान् । ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज ! कृतं बन्धुनाशदर्शनमन्युना । मैवं विषादं कृथाः ' पर्याप्ताः पाण्डवाः समरायाहमसहाय ' इति ।

> पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ! ।
> दंशितस्यात्तशस्त्रस्य तेन तेस्तु रणोत्सवः ॥ १० ॥

इत्थं च श्रुत्वाऽसूयान्वितां दृष्टिं कुमारयोर्निक्षिप्योक्तवान्धार्तराष्ट्रः

> कर्णदुःशासनवधात्तुल्यावेव युवां मम ।
> अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥

इत्युत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसङ्ग्रामौ विचित्रविभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः । अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । संप्रति पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान् । अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भाः । कृतं संदेहेन ।

> पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
> कृष्णात्यन्तचिरोज्झिते च कबरीबन्धे करोतु क्षणम् ।
> रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि
> क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः? ॥ १२ ॥

द्रौपदी——(सबाष्पम्) जं देवो त्तिहुअणणाहो भणादि तं कहं अण्णहा हविस्सदि । (यद्देवस्त्रिभुवननाथो भणति तत्कथमन्यथा भविष्यति ।)

पाञ्चालकः—न केवलमियमाशीः असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति ? कः कोऽत्र भोः ।

(प्रविश्य ।)

कञ्चुकीः—आज्ञापयतु देवः ।

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यथाऽऽज्ञापयति देवः । (सोत्साहं परिक्रम्य ।) भो भोः संविधातॄणां पुरःसराः ! यथाप्रधानमन्तर्वंशिका दौवारिकाश्च, एष खलु भुजबलोत्तीर्णकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः (आकाशे) किं ब्रूथ ? ‘ सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ’ इति । साधु पुत्रकाः ! साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

युधिष्ठिरः—आर्य जयंधर ! ।

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियख्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापति देवः । (इति पाञ्चालकेन सह निष्क्रान्तः ।)

द्रौपदी—महाराअ ! किंणिमित्तं उण णाहभीमसेणेण सो दुराआरो भणिदो–पञ्चाणं वि अम्हाणं मज्झे जेण रोअदि तेण सह दे संगामो होदु’ त्ति । जइ मद्दीसुदाणं एकदरेण सह संगामो तेण पत्थिदो हवे तदो अच्चाहिदं हवे । (महाराज ! किंनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः—‘ पञ्चानामप्यस्माकं मध्ये येन रोचते तेन सह ते सङ्ग्रामो भवतु ’ इति । यदि माद्रीसुतयोरेकतरेण सह सङ्ग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहितं भवेत् ।)

युधिष्ठिरः—कृष्णे ! एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवरानुजराजन्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत्सन्धिं वा पितृमुखेन याचेत । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत्सकलरिपुजयश्चेति । समरं प्रतिपत्तुं पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः । शङ्के चाहं गदायुद्धं वकोदरस्यैवानेन । अयि सुक्षत्रिये ! पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥१३॥

(नेपथ्ये ।)

तृषितोऽस्मि भोस्तृषितोऽस्मि संभावयतु कश्चित्सलिलच्छायासंप्रदानेन माम् ।

युधिष्ठिरः—(आकर्ण्य ।) कः कोऽत्र भोः ? ।

(प्रविश्य)

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—ज्ञायतां किमेतत् ।

कञ्चुकीः—यदाज्ञापयति देवः । (इति निष्क्रम्य पुनः प्रविश्य ।) देव ! क्षुद्वानतिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः (इति निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम् ।) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं पाण्डवान्वञ्चयितुं भ्रमामि । (प्रकाशम् ।) तृषितोऽस्मि । सम्भावयतु मां कश्चिज्जलच्छायाप्रदानेन । (इति राज्ञः समीपमुपसर्पति ।)

(सर्वे उत्तिष्ठन्ति ।)

युधिष्ठिरः—मुने ! अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन सम्भावयतु माम् ।

युधिष्ठिरः—मुने ! इदमासनम् । उपविश्यताम् ।

राक्षसः—(उपविश्य ।) ननु भवताऽपि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—(उपविष्य ।)कोऽत्र भोः! सलिलमुपनय ।

(प्रविश्य गृहीतभृङ्गारः)

कञ्चुकी—(उपसृत्य ।) महाराज ! शिशिरसुरभिसलिलसम्पूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने ! निर्वर्त्यतामुदन्याप्रतीकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन्विचिन्त्य)भोः क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेत्ति भवान् ।

राक्षसः—प्रतिदिनसुलभस्वजनविनाशेषु सङ्ग्रामेषु युष्मत्तो नादेयं सलिलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए ! वीएहि महेसिं इमिणा तालवण्डेण । (बुद्धिमतिके ! वीजय महर्षिमनेन तालवृन्तेन ।)

(चेटी तथा करोति ।)

राक्षसः—भवति ! अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने ! कथय कथमेवं भवान्परिश्रान्तः ? ।

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

(सर्वे विषादं नाटयन्ति ।)

कञ्चुकी—मुने ! न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आः, अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे ! कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो, न पुनरस्य वृद्धस्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ? ।

राक्षसः—ननु पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठीरः- —न भीमसुयोधनयोरिति? ।

राक्षसः——वृत्तं तत् ।

(युधिष्ठिरो द्रौपदी च मोहमुपगतौ ।)

कञ्चुकी——(सलिलेनासिच्य ।) समाश्वसितु देवो देवी च ।

चेटी——समस्ससदु समस्ससदु देवी । (समाश्वसितु समाश्वसितु देवी।)

(उभौ संज्ञां लभेते ।)

युधिष्ठिरः——किं कथयसि मुने ! वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ? ।

द्रौपदी——भअवं ! कहेहि कहेहि किं वुत्तं ? त्ति । (भगवन् ! कथय कथय किं वृत्तमिति ।)

राक्षसः——कञ्चुकिन् कौ पुनरेतौ ? ।

कञ्चुकी——एष देवो युधिष्ठिरः । इयमपि पाञ्चाली ।

राक्षसः——आः ! दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी——हा णाह भीमसेण ! (हा नाथ भीमसेन !) (इति मोह-मुपगता)

कञ्चुकी——किं नाम कथितम् !।

चेटी—समस्ससदु समस्ससदु देवी । (समाश्वसितु समाश्वसितु देवी ।)

युधिष्ठिरः——(सास्रम् ।) ब्रह्मन् !

पदे संदिग्ध एवास्मिन्दुःखमास्ते युधिष्ठिरः ।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥१४॥

राक्षसः——(सानन्दमात्मगतम्) अत्रैव मे यत्नः । (प्रकाशम्) यदि त्ववश्यं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

युधिष्ठिरः——(अश्रूणि मुञ्चन्)

सर्वथा कथय ब्रह्मन्संक्षेपाद्विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षसः——श्रूयताम् ।
तस्मिन्कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी——(सहसोत्थाय ।) तदो तदो । (ततस्ततः ?)

राक्षसः——(स्वगतम्।) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि। (प्रकाशम्।)

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रतः सङ्गरः।
आलम्ब्य प्रियशिष्यतां तु हलिना संज्ञा रहस्याहिता
यामासाद्य कुरूत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥१६॥

युधिष्ठिरः——हा वत्स! वृकोदर!। (इति मोहमुपगतः।)

द्रौपदी——हा णाह भमिसेण! हा मह परिहवपडिआरपरिच्चत्त जीविअ! हा जडासुरबअहिडिम्बकिम्मीरकीअजरासन्धणिसूदण! हा सोअन्धिआहरण चाडुआर! देहि मे पडिवअणम्। (हा नाथ भीमसेन! हा मम परिभवप्रतीकारपरित्यक्तजीवित! हा जटासुरबकाहिडिम्बकिर्मीरकीचकजरासंधनिषूदन! हा सौगन्धिकाहरण चाटुकार! देहि मे प्रतिवचनम्।)
(इति मोहमुपगता।)

कञ्चुकी——(सास्रम्।) हा कुमार भीमसेन! हा धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष! (ससंभ्रमम्।) समाश्वसितु महाराजः। भद्रे! समाश्वासय स्वामिनीम्। महर्षे! त्वमपि तावदाश्वासय राजानम्।

राक्षसः——(स्वगतम्।)आश्वासयामि प्राणान्परित्याजयितुम् (प्रकाशम्।)
भो भीमाग्रज! क्षणमेकमाधीयतां समाश्वासः। कथाशेषोऽप्यस्ति।

युधिष्ठिरः——(समाश्वस्य।) महर्षे! किमस्ति कथाशेषः?।

द्रौपदी——(प्रतिबुद्धा।) भअवं! कहेहि कीदिसो कहासेसो त्ति। (भगवन्! कथय कीदृशः कथाशेष इति।)

कञ्चुकी——कथय कथय।

राक्षसः——ततश्च गते तस्मिन्सुक्षत्रिये वीरसुलभां गतिं समग्रसंगलितं भ्रातृवधशोकजं बाष्पं प्रमृज्य प्रत्यग्रक्षतजच्छटाचर्चितां गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संधित्सुना वासुदेवेन, आगच्छागच्छेति सोपहासं भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूयमानः कौरवराजेन तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः। अकृतिनस्तस्य गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात्स्वरथमारोप्य द्वारकां नीतः।

युधिष्ठिरः—साधु भो अर्जुन ! साधु, तदेव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीवं परित्यजता त्वया । अहं पुनः केनोपायेन प्राणापगमनमहोत्सवमुत्साहिष्ये ।

द्रौपदी—हा णाह भीमसेण ! ण जुत्तं दाणिं दे कणीअसं भादरं असिक्खिदं गदाए दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । (हा नाथ भीमसेन ! न युक्तमिदानीं ते कनीयांसं भ्रातरमशिक्षितं गदायां दारुणस्य शत्रोरभिमुखं गच्छन्तमुपेक्षितुम् ।) (मोहमुपगता)

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने ! किमतःपरं श्रुतेन ? हा तात भीमसेन ! हा कान्तारव्यसनबान्धव ! हा मच्छरीरस्थितिविच्छेदकातर! हा जतुगृहविपत्समुद्रतरणयानपात्र ! हा किर्मीरहिडिम्बासुरजरासंधविजयमल्ल ! हा कीचकसुयोधनानुजकमलिनीकुञ्जर !

निर्लज्जस्य दुरोदरव्यसनिनो वत्स ! त्वया सीदता
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।
किं नामापकृतं मयाऽधिकमतस्त्वय्यद्य यद्गम्यते
त्यक्त्वाऽनाथमबान्धवं सपदि मां प्रीतिः क्व ते साऽधुना!॥१७॥

द्रौपदी—(संज्ञामुपलभ्योत्थाय च ।) महाराअ ! किं एदं वट्टई ?। (महाराज ! किमेतद्वर्तते ? ।)

युधिष्ठिरः—कृष्णे ! किमन्यत् ? ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाचलप्रगुणसंधिभेदाशनिः ।
गदापरिघशोभिना भुजयुगेन तेनान्वितः
प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥१८॥

द्रौपदी—णाह भीमसेण ! तुए किल मे केसा संजमिदव्वा । ण जुत्तं वीरस्स खत्तिअस्स पडिण्णादं सिढिलेदुम् । ता पडिवालेहि मं जाव उवसप्पामि । (पुनर्मोहमुपगता ।) (नाथ भीमसेन! त्वया किल मे केशाः संयमयितव्याः । न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत्प्रतिपालय मां यावदुपसर्पामि ।)

युधिष्ठिरः—(आकाशे) अम्ब पृथे ! श्रुतोऽयं तव पुत्रस्य समुदाचारः ? मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गतः । तात जरासंधशत्रो ! किं नाम वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन ? अथवा मयैव बहूपलब्धम् ।

दत्वा मे करदीकृताखिलनृपां यन्मेदिनीं लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत्सूदतां
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥१९॥

मुने ! किं कथयसि ? ('तस्मिन्कौरवभीमयोः' (६।१६) इत्यादि पठति।)

राक्षसः—एवमेतत् ।

युधिष्ठिरः—धिगस्मद्भागधेयानि ! भगवन्कामपाल ! कृष्णाग्रज ! सुभद्राभ्रातः !

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयि त्वम् ॥२०॥

(द्रौपदीमुपगम्य ।) अयि पाञ्चाली ! उत्तिष्ठ । समानदुःखावेवावां भवावः । मूर्छया किं मामेवमतिसंधत्से ? ।

द्रौपदी—(लब्धसंज्ञा ।) बन्धेन्दु णाहो दुज्जोहणरुहिरुल्लिदेण हत्थेण दूसासणविमुक्कं मे केसहत्थम् । हञ्जे बुद्धिमदिए ! तुह वि पच्चक्खं एव्व णाहेण पडिण्णादम् । (कञ्चुकिनमुपेत्य ।) अज्ज ! संदिट्ठं दाव मे देवेण देवकीणन्दणेण केसबन्धणं आरहीयदु त्ति । ता उवणेहि मे पुल्लपोप्फदामाइं । विरएह दारिआओ कबरीम् । करेह्म भअवदो णाराअणस्स वअणम् । ण हु सो अलीअं संदिसदि । अहवा किं मए संतत्ताए भणिदम् । अचिरगदं अज्जउत्तं अणुगमिस्सम् (युधिष्ठिरमुपगम्य ।) महाराअ ! आदीवेहि चिदम् तुमं वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । (बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम् । हञ्जे बुद्धिमतिके ! तवापि प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । आर्य ! संदिष्टं तावन्मे देवेन

देवकीनन्दनेन केशबन्धनमारभ्यतामिति । तदुपनय मे फुल्लपुष्पदामानि । विरचयत दारिकाः कबरीम् । कुर्मो भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं संदिशति । अथवा किं मया संतप्तया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि। महाराज ! आदीपय मे चिताम् । त्वमपि क्षत्रधर्ममनुबध्नन्नेव नाथस्य जीवितहरस्याभिमुखो भव ।

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन् ! क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
मादाय संयति गदामपविध्य चापम् ।
भ्रातृप्रियेण कृतमद्य यदर्जुनेन
श्रेयो ममापि हि तदेव कृतं जयेन ॥२१॥

राक्षसः—राजन् ! रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु । वृथा तत्र गमनम् ।

कञ्चुकी—धिङ्मुने ! राक्षससदृशं हृदयं भवतः ।

राक्षसः—(सभयं स्वगतम् ।) किं ज्ञातोऽहमनेन ? । (प्रकाशम् ।) भोः कञ्चुकिन् ! तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयोर्गदायां भुजसारम् । दुःखितस्य पुनरस्य राजर्षेरपरमानिष्टश्रवणं परिहरन्नेवं ब्रवीमि ।

युधिष्ठिरः—(बाष्पं विसृजन् ।) साधु महर्षे ! साधु । सुस्निग्धमभिहितम् ।

कञ्चुकी—महाराज ! किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्य जयंधर !

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।
भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम् ? ॥२२॥

अयि पाञ्चालराजतनये ! मद्दुर्नयप्राप्तशोच्यदशे ! यथा संदीप्यते पावकस्तथा सहितावेव बन्धुजनं संभावयावः ।

द्रौपदीः—अज्ज ! करेहि दारुसंचअम् । (सर्वतोऽवलोक्य ।) कहं ण को वि महाराअस्य वअणं करेदि । हा णाह भीमसेण ! अज्ज तुए विणा महाराओ परिअणेण वि परिहवीअदि । (आर्य ! कुरु दारुसंचयम् । कथं न कोऽपि महाराजस्य वचनं करोति । हा नाथ भीमसेन ! अद्य त्वया विना महाराजः परिजनेनापि परिभूयते ।)

राक्षसः—सदृशमिदं भरतकुलवधूनां यत्पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे ! न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसादः क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम् ।) हन्त पूर्णो मे मनोरथः । यावदनुपलक्षितः समिन्धयामि वन्हिम् । (प्रकाशम् ।) राजन् न शक्नुमो वयमिहैव स्थातुम् । (इति निष्क्रांतः ।)

युधिष्ठिरः—कृष्णे ! न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि ।

द्रौपदी—तुवरेदु तुवरेदु महाराओ । (त्वरतां त्वरतां महाराजः ।)

(नेपथ्ये कलकलः ।)

द्रौपदी—(सभयमाकर्ण्य ।) महाराअ ! कस्स वि एसो बलदप्पिदस्स विसमो सङ्खणिग्घोसो सुणीअदि । अवरं वि अप्पिअं सुणिदुं अत्थि णिब्बन्धो तदो विलम्बीअदि ? । (महाराज ! कस्याप्येष बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते । अपरमप्यप्रियं श्रोतुमस्ति निर्बंधस्ततो विलम्ब्यते? ।)

युधिष्ठिरः—न खलु विलम्ब्यते । उत्तिष्ठ ।

(इति सर्वे परिक्रामन्ति ।)

युधिष्ठिरः—अयि पाञ्चालि अम्बायाः सपत्नीजनस्य च किंचित्संदिश्य निवर्तय परिजनम् ।

द्रौपदी—महाराअ ! एव्वं अम्बाए संदेसिस्सम्—जो सो बअहिडिम्बकिम्मीरजडासुरजरासंधविजअमल्लो सो वि दे मज्झमपुत्तो मह हदासाए पक्खवादेण परलोअं गदो त्ति । (महाराज ! एवं अम्बायै संदेक्ष्यामि—यः स बकहिडिम्बकिर्मीरजटासुरजरासंधविजयमल्लः सोऽपि ते मध्यमपुत्रो मम हताशायाः पक्षपातेन परलोकं गत इति ।)

युधिष्ठिरः—भद्रे बुद्धिमतिके ! उच्यतामस्मद्वचनादम्बा ।

येनासि तत्र जतुवेश्मनि दीप्यमाने
निर्वाहिता सह सुतैर्भुजयोर्बलेन ।
तस्य प्रियस्य बलिनस्तनयस्य पाप-
माख्यामि तेऽम्ब ! कथयेत्कथमीदृगन्यः ॥२३॥

आर्य जयंधर ! त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यश्च तत्रभवान्माद्रेयः पाण्डवकुलबृहस्पतिः कनीयानस्माकं सकलकुरुकुलकमलाकरवडवानलो युधिष्ठिरः परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूलं सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये च भवन्तमविरलमालिंग्य शिरसि चाघ्रायेदं प्रार्थयते ।

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवा-
न्सहजकृपया बुध्या ज्येष्ठो मनीषितया गुरुः ।
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विरलतां नेयः स्नेहः पितुर्भव वारिदः ॥२४॥

अपि च । बाल्ये संवर्धितस्य नित्यमभिमानिनोऽश्मसदृशहृदयसारस्य नकुलस्यापि ममाज्ञाया वचने स्थातव्यम् । तदुच्यतां नकुलः । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स !

विस्मृत्यास्मान् श्रुतविशदया प्रज्ञया सानुजेन
क्षीणे पाण्डावुदकपृषतानश्रुगर्भान्प्रदातुम् ।
दायादानामपि तु भवने यादवानां कुले वा
कान्तारे वा कृतवसतिना रक्षणीयं शरीरम् ॥२५॥

गच्छ जयंधर ! अस्मच्छरीरस्पृष्टिकया शापितोऽसि भवताऽकालहीनमिदमवश्यमावेदनीयम् ।

द्रौपदी—हला बुद्धिमदिए ! भणाहि मह वअणेण पिअसहीं सुभद्दम्—' अज्ज वच्छाए उत्तराए चोत्थो मासो पडिवण्णस गब्भस्स । ता एदं कुलस्स पडिट्ठावअं सावहाणं रक्ख त्ति । कदा वि इदो परलोअगदस्स ससुरउलस्स अम्हाणं वि सलिलबिन्दुदो हविस्सदि ' त्ति । (हला बुद्धिमतिके ! भण मम वचनेन प्रियसखीं सुभद्रां—' अद्य वत्साया उत्तरायाश्चतुर्थो मासः प्रतिपन्नस्य गर्भस्य । तदेनं कुलस्य प्रतिष्ठापकं सावधानं रक्षेति कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति ' इति।)

युधिष्ठिरः—(सास्रम् ।) भोः कष्टम् ।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे
पीनस्कंधे सुसदृशमहामूलपर्यन्तबन्धे ।
दग्धे दैवात्सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
न्नाशाबन्धं कमपि कुरुते छाययार्थी जनोऽयम् ॥२६॥

द्रौपदि ! साधये इदानीध्यवसितम् । (कञ्चुकिनमवलोक्य ।) आर्य जयंधर ! अस्मच्छरीरेण शापितोऽपि तथापि न गम्यते ? ।

कञ्चुकी—(साक्रन्दम् ।) हा देव पाण्डो ! तव सुतानामजातशत्रु भीमार्जुननकुलसहदेवानामयं दारुणः परिणामः ! हा देवि कुन्ति ! भोजराजभवनपताके !

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-
स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः ।
आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥२७॥

(इति रुदन्निष्क्रान्तः ।)

युधिष्ठिरः—जयंधर, जयंधर,

(प्रविश्य ।)

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हली हेतुः सत्यं भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।
अतः क्रोधः कार्यो न खलु यदि च प्राणिषि ततो
वनं गच्छेर्मा गाः पुनरकरुणां क्षात्रपदवीम् ॥२८॥

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

युधिष्ठिरः—(अग्निं दृष्ट्वा सहर्षम् ।) कृष्णे ! ननूद्धतशिखाहस्ताहूतास्मद्विधव्यसनिजनः समिद्धो भगवान्हुताशनस्तत्वेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसिअदु महाराओ इमिणा अपच्छिमेण पणएण । अहं दाव अग्गदो पविसामि । (प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन । अहं तावदग्रतः प्रविशामि ।)

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भअवन्तो लोअवाला ! परित्ताअह परित्ताअह । एसो क्खु सोमवंसराएसी राअसूअसंतप्पिदहव्ववाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेट्ठो भादा सुगहीदणामहेअ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी वेदिमज्झसंभवा जण्णसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति । ता परित्ताअह अज्जा, परित्ताअह । कधं ण को वि परित्ताअदि । (तयोरग्रतः पतित्वा ।) किंववसिदं देवीए देवण अ ? (हा भगवन्तो लोकपालाः परित्रायध्वं परित्रायध्वम् । एष खलु सोमवंशराजर्षी राजसूयसंतर्पितहव्यवाहः खाण्डवसंतर्पितहुतवहस्यकिरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठिरः ।एषापि पाञ्चालराजतनया देवी वेदिमध्यसंभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवतः तत्परित्रायध्वमार्याः । परित्रायध्वम् । कथं? न कोऽपि परित्रायते । किं व्यवसितं देव्या देवेन च ?

युधिष्ठिरः—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृशं तत् । उत्तिष्ठोत्तिष्ठ भद्रे ! उदकमुपानय ।

(चेटी तथा करोति ।)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च ।) एष तावत्सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे, प्रपितामहाय शान्तनवे, पितामहाय विचित्रवीर्याय। (सास्रम् ।) तातस्याधुनावसरः ! अयं तावत्स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे ।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः ।
तात त्वयाम्बया सार्धं मया दत्तं निपीयताम् ॥२९॥

एतज्जलं जलजनीलविलोचनाय
भीमाय भोस्तव ममाप्यविभक्तमस्तु ।
एकं क्षणं तु विषहस्व पिपासितोऽपि
पातुं त्वया सह जवादयमागतोऽस्मि ॥३०॥

अथवा सुक्षात्रियाणां गतिमुपगतं वत्समहं मृतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन !

मया पीतं पीतं तदनु भवताम्बास्तनयुगं
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।

वितानेष्वप्येवं तव मम च सोमे विधिरभू-
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

कृष्णे ! त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमदिए ! उवणेहि मे सलिलम् । (हञ्जे बुद्धिमतिके, उपनय मे सलिलम् ।)

(चेटी तथा करोति)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा) महाराअ ! कस्स सलिलं देह्मि । (महाराज ! कस्य सलिलं ददामि)

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।
अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

द्रौपदी—णाह भीमसेण ! परिअणोवणीदं उदअं सग्गगदस्स दे पादोदअं होदुएदं । (नाथ भीमसेन ! परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवत्वेतत् ।)

युधिष्ठिरः—फाल्गुनाग्रज !

असमाप्तप्रतिज्ञेऽस्तं गते त्वयि महाभुजे ।
मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उट्ठेहि महाराअ ! दूरं गच्छदि दे भादा । (उत्तिष्ठ महाराज ! दूरं गच्छति ते भ्राता ।)

युधिष्ठिरः—(दक्षिणाक्षिस्पंदनं सूचयित्वा) पाञ्चालि ! निमित्तानि मे कथयन्ति संभावयिष्यासि वृकोदरमिति ।

द्रौपदी—महाराअ ! सुनिमित्तं होदु । (महाराज ! सुनिमित्तं भवतु)

(नेपथ्ये कलकलः)

(प्रविश्य संभ्रांतः।)

कंचुकी—परित्रायतां परित्रायतां महाराजः । एष खलु दुरात्मा कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीरः समुच्छ्रितदिग्धभीषणगदापाणिरुद्यतकालदण्ड इव कृतान्तोऽत्रभवतीं पाञ्चालराजतनयामितस्ततः परिमार्गमाण इत एवाभिवर्तते ।

युधिष्ठिरः––हा दैव ! ते निर्णयो जातः । हा गाण्डीवधन्वन् !

(इति मुह्यति)

द्रौपदी––हा अज्जउत्त ! हा मम सअंवरसअंगाहदुल्ललिद ! पिअं भादुअं अणुगदोसि; ण उण महाराअं इमं दासजणं अ। (इति मोहमुपगता) (हा आर्यपुत्र ! हा मम स्वयंवरस्वयंग्राहदुर्ललित ! प्रियं भ्रातरमनुगतोऽसि न पुनर्महाराजामिमं दासजनं च ।)

युधिष्ठिरः––हा वत्स सव्यसाचिन् ! हा त्रिलोचनाङ्गनिष्पेषमल्ल ! हा निवातकवचोद्धरणनिष्कण्टकीकृतामरलोक ! हा बदर्याश्रममुनिद्वितीयतापस ! हा द्रोणाचार्यप्रियशिष्य ! हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय ! हा राधेयकुलकमलिनीप्रालेयवर्ष ! हा गन्धर्वनिर्वासितदुर्योधन ! हा पाण्डवकुलकमलिनीराजहंस !

तां वत्सलामनभिवाद्य विनीतमम्बां
गाढं च मामनुपगुह्य मयाप्यनुक्तः ।
एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात ! कथं गतोऽसि ? ॥३४॥

(मोहमुपगतः ।)

कञ्चुकी––कष्टं भोः कष्टम् । एष दुरात्मा कौरवाधमो यथेष्टमित एवाभिवर्तते । सर्वथायमेव कालोचितः प्रतीकारः चितासमीपमुपनयाम्यत्र भवतीं पाञ्चालराजतनयाम् । अहमप्येवमेवानुगच्छामि । (चेटीं प्रति) भद्रे त्वमपि देव्या भ्रातरं धृष्टद्युम्नं नकुलसहदेवौ वाऽवाप्नुहि । एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः कुतोऽत्र परित्राणाशा ?

(नेपथ्ये कलकलान्तरम् ।)

भो भोः समन्तपञ्चकसंचारिणः । क्षतजासवमत्तयक्षराक्षसपिशाचगृध्रजम्बूकवायसभूयिष्ठा विरलयोधपुरुषाः कृतमस्मद्दर्शनत्रासेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी संनिहितेति । कथयाम्युपलक्षणं तस्याः ।

ऊरू करेण परिघट्टयतः सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासनस्य करकर्षणभिन्नमौलिः
सा द्रौपदी कथयत क्व पुनः प्रदेशे ? ॥३५॥

कञ्चुकी––हा देवि यज्ञवेदिसंभवे ! परिभूयसे संप्रत्यनाथा कुरुकुल-
कलङ्केन।

युधिष्ठिरः––(सहसोत्थाय।) पाञ्चालि ! न भेतव्यं न भेतव्यम्।
कः कोऽत्र भोः ?। सनिषङ्गं मे धनुरुपनय। दुरात्मन्दुर्योधनहतक !
आगच्छ। अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण।
अन्यच्च रे कुरुकुलाङ्गार !

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं
कुपितहरकिरातायोधिनं तं च वत्सम्।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
ननु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥३६॥

(ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः)

भीमसेनः––ननु भोः समन्तपञ्चकसंचारिणः !

नाहं रक्षो न भूतो रिपुरुधिरजलाल्हादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृतं व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते यत् ॥३७॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ?।

द्रौपदी––(लब्धसंज्ञा) परित्ताअदु परित्ताअदु महाराओ। (परित्रा-
यतां परित्रायतां महाराजः।)

कञ्चुकी––देवि पाण्डुस्नुषे ! उत्तिष्ठोत्तिष्ठ। संप्रति झटिति चिता-
प्रवेश एव श्रेयान्।

द्रौपदी––(सहसोत्थाय) कहं, ण संभावेमि अज्ज वि चिदासमीवम् ?
(कथं, न संभावयाम्यद्यापि चितासमीपम् ?)

युधिष्ठिरः––कः कोऽत्र भोः ? सनिषङ्गं धनुरुपनय। कथं, न कश्चि-

त्परिजनः । भवतु । बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि (परिकरं बध्नाति ।)

कञ्चुकी—देवि पाण्डुस्नुषे ! संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासनावकृष्टा मूर्धजाः । अस्तमिता संप्रति प्रतीकाराशा । चितासमीपमेव द्रुततरं संभावय ।

युधिष्ठिरः—कृष्णे ! न खल्वनिहते तस्मिन्दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

भीमसेनः—(सत्वरं परिक्रम्य) पाञ्चालि ! न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिभ्याम् । तिष्ठ, स्वयमेवाहं संहरामि ।

(द्रौपदी भयादपसर्पति ।)

भीमसेनः—तिष्ठ भीरु ! क्वाधुना गम्यते ? । (इति केशेषु ग्रहीतुमिच्छति ।)

युधिष्ठिरः—(वेगाद्भीमं गाढमालिङ्ग्य ।) दुरात्मन् ! भीमार्जुनशत्रो ! सुयोधनहतक !

आशैशवादनुदिनं जनितापराधः
मत्तो बलेन भुजयोर्हतराजपुत्रः ।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन्प्रयासि न पदात्पदमद्य पाप ॥३८॥

भीमसेनः—अये कथम्! आर्यः सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति ? आर्य ! प्रसीद प्रसीद ।

कञ्चुकी—(निर्वर्ण्य सहर्षम् ।) महाराज ! दिष्ट्या वर्धसे । अयं खल्वायुष्मान्भीमसेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अलमधुना संदेहेन ।

चेटी—(द्रौपदीमालिङ्ग्य ।) देवि ! णिवट्टीअदु णिवट्टीअदु । एसो क्खु पूरिदपडिण्णाभारो णाहो दे वेणीसंहारं कादुं तुमं एव्व अण्णेसदि । (देवि ! निवृत्यतां निवृत्यताम् । एष खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति ।)

द्रौपदी——हञ्जे ! किं मं अलीअवअणेहिं आसासेसि ? । (हञ्जे ! किं मामलीकवचनैराश्वासयसि ? ।)

युधिष्ठिरः——जयंधर ! किं कथयसि ! नायमनुजद्वेषी दुर्योधनहतकः?।

भीमसेनः——देव अजातशत्रो ! कुतोऽद्यापि दुर्योधनहतकः ? । मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या ।
भृत्या मित्राणि योधाः कुरुकुलमखिलं दग्धमेतद्रणाग्नौ
नामैकं यद्ब्रवीषि क्षितिप ! तदधुना धार्तराष्ट्रस्य शेषम् ॥३९॥

(युधिष्ठिरः स्वैरं मुक्त्वा भीममवलोकयन्नश्रूणि प्रमार्जयति ।)

भीमसेनः——(पादयोः पतित्वा ।) जयत्वार्यः ।

युधिष्ठिरः——वत्स ! बाष्पजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् । कथय कच्चिज्जीवति भवान्समं किरीटिना ? ।

भीमसेनः——निहतसकलरिपुपक्षे त्वयि नराधिपे जीवति भीमोऽर्जुनश्च ।

युधिष्ठिरः——(पुनर्गाढमालिङ्ग्य ।) तात भीम !

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः
प्रियो भ्राता सत्यं त्वमसि मम योऽसौ बकरिपुः ? ।

भीमसेनः——आर्य ! सोऽहम् ।

युधिष्ठिरः——

जरासंधस्योरःसरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकरः संयति भवान् ? ॥४०॥

भीमसेनः——आर्य ! स एवाहम् । मुञ्चतु मामार्यः क्षणमेकम् ।

युधिष्ठिरः——किमपरमवशिष्टम् ?

भीमसेनः——सुमहदवशिष्टम् । संयमयामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः——गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारम् ।

भीमसेनः—(द्रौपदीमुपसृत्य ।) देवि पाञ्चालराजतनये ! दिष्ट्या वर्धसे रिपुकुलक्षयेण । अलमलमेवंविधं मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञां सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्जि !
कान्ते ! राज्ञः कुरूणामतिसरसमिदं मद्गदाचूर्णितोरो-
रङ्गेऽङ्गेऽसृङ्निषिक्तं तव परिभवजस्यानलस्योपशान्त्यै ॥४१॥

बुद्धिमतिके ! क्व सा भानुमती ? परिभवतु संप्रति पाण्डवदारान् । भवति यज्ञवेदिसंभवे !

द्रौपदी—आणवेदु णाहो । (आज्ञापयतु नाथः ।)

भीमसेनः—स्मरति भवती यन्मयोक्तम् । ('चञ्चद्भुज–'(१।२१) इत्यादि पठति ।)

द्रौपदी—णाह ! ण केवलं सुमरामि । अणुहवामि अ णाहस्स प्पसादेण । (नाथ ! न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन।)

भीमसेनः—(वेणीमवधूय ।) भवति ! संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रिर्दुःशासनविलुलितेयं वेणी ।

द्रौपदी—णाह ! विसुमरिदं एदं वावारं णाहस्स प्पसादेण पुणो वि सिक्खिस्सम् । (नाथ ! विस्मृतमेतं व्यापारं नाथस्य प्रसादेन पुनरपि शिक्षिष्ये)

(भीमसेनो वेणीं बध्नाति ।)

(नेपथ्ये ।)

क्रोधान्धैर्यस्य मोक्षात्क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्तःपुराणि ।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः॥४२

युधिष्ठिरः—देवि ! एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन ।

(ततः प्रविशतः कृष्णार्जुनौ ।)

कृष्णः—(युधिष्ठिरमुपगम्य।) विजयतां निहतसकलारातिमण्डलः सानुजः पाण्डवकुलचन्द्रमा महाराजो युधिष्ठिरः।

अर्जुनः—जयत्वार्यः।

युधिष्ठिरः—(विलोक्य।) अये! भगवान्पुण्डरीकाक्षो वत्सश्च किरीटी। भगवन् कुतस्तस्य विजयादन्यद्यस्य भगवान्पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते।

कृतगुरुमहदादिक्षोभसंभूतमूर्तिं
गुणिनमुदयनाशस्थानहेतुं प्रजानाम्।
अजममरमचिन्त्यं चिन्तयित्वापि न त्वां
भवति जगति दुःखी किं पुनर्देव! दृष्ट्वा ॥४३॥

(अर्जुनमालिङ्ग्य।) वत्स! परिष्वजस्व माम्।

कृष्णः—महाराज युधिष्ठिर! एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवसात्यकिप्रमुखाश्च सेनापतयो यादवमत्स्यमागधकुलसंभवाश्च राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेकं धारयन्तस्तिष्ठन्ति। अहमपि चार्वाकेण विप्रकृतं भवन्तमुपलभ्यार्जुनेन सह सत्वरमागतः।

भीमसेनः—(सरोषम्।) क्वासौ धार्तराष्ट्रसखः पुण्यजनापसदो येनार्यस्य महांश्चित्तविभ्रमः कृतः।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन। तत्कथय महाराज! किमस्मात्परं समीहितं संपादयामि।

युधिष्ठिरः—देव पुण्डरीकाक्ष! न किंचिन्न ददाति भगवान्प्रसन्नः। अहं तु पुरुषसाधारण्या बुद्ध्या संतुष्यामि। नखल्वतः परमभ्यर्थयितुं क्षमः। पश्यतु देवः।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः।

त्वं देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥४४॥

तथापि प्रीततरश्चेद्भगवांस्तदिदमस्तु ।

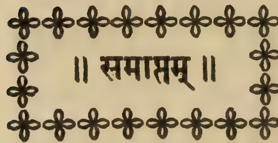
अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु भगवन्भक्तिर्द्वैतं विना पुरुषोत्तमे ।
दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवि-
त्सततसुकृती भूयाद्भूपः प्रसाधितमण्डलः ॥४५॥

कृष्णः—एवमस्तु ।

(इति निष्क्रान्ताः सर्वे ।)

इति षष्ठोऽङ्कः ।

इति श्रीभट्टनारायणकृतं वेणीसंहारम् ।



वेणीसंहारे सुभाषितानि।



वेणीसंहारस्थानां पद्यानामनुक्रमणी ।



शुद्धिपत्रम् ।

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
९,	७	श्रूयन्ते	श्रूयते
,,	२८	विअ	होदु
१४	८	अतिमान	अतिमात्रं
१८,	२४	कि नाम	किं नाम
२०,	१५	पिञ्जिरिती-	पिञ्जिरितो-
,,	२२	दुातष्ठन्	दुत्तिष्ठन्
२१,	१	दिनकारा	दिनकरा
,,	२६	प्रेक्ष्यामि	प्रक्ष्यामि
,,	२९	प्रेक्ष्यामि	प्रक्ष्यामि
५३,	४	प्रेक्ष्यामि	प्रक्ष्यामि
,,	७	प्रेक्ष्यामि	प्रक्ष्यामि
५३,	९	देव	दैव
,,	११	दुर्दशन	दुर्दर्शन
६३,	१७	दुःशासनःसृजा	दुःशासनासृजा
७९,	१२	प्रियमावेदिम्	प्रियमावेदितम्
९३,	५	इदानीध्यवसितम्	इदानीमध्यवसितम्
३५	२	वल	वत्सल
४३	२७	तापसद !	सूतापसद !
७४	२८	आसदितम्	आसीदेतत्
७९	१४	आवेदिम्	आवेदितम्

Short Errata for Notes.

Page.	Dine.	For.	Read.
3	1	Occassion	Occasion
6	24	सत्पक्षःमधुरागिरः	सत्पक्षा :मधुरागिरः
10	23	अक्ष्णा	अरुणा
11	23	Meditaitns	Mediations
12	16	पणेन सधिं	पणेन संधिं
24	26	Adopted	Adapted
25	31	उच्चैः	उच्चेः
30	31	Or	Of
30	Z2	Of	Or
44	35	Interpretation is	Interpretation कि is
66	32	Having	Heaving
71	22	Default	Defeat
		&c.	&c.

NOTES AND TRANSLATION OF VENÎSAMHÂR.

N. B.—Wherever there is a reference to a commentary, it should be understood as a reference to the commentary of Shri Appàshàstri Ràshivadekar.

ACT I.

According to a well-known convention of the Sanskrit drama, the author opens the play with a *Nandi*, which, in this case, consists of three stanzas. नान्दी is derived as 'नन्दन्ति देवता अस्याः' meaning '(it is so called) because deities rejoice at it,' and it is defined as 'आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते। देवद्विजनृपादीनां तस्मान्नान्दीति कीर्तिता ॥' meaning 'a *Nandi* is properly so called when it contains a glorification of gods, Brahmins, kings or the like, together with benedictory words.' 'पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत' gives the convention about the length of the *Nandi*. So a *Nandi* may consist of eight or twelve *padas* and when we remember that a *pada* means either a word or a quarter of a stanza, we shall see what a difference there may be in length between the shortest possible *Nandi* and the longest. In the present case, as noticed above, it consists of twelve quarters of stanzas or three stanzas and is, therefore, of maximum length. For a *Nandi* consisting of twelve *padas* in the sense of 'twelve words' compare इदं कविभ्यः पूर्वेभ्यो नमो वाकं प्रशास्महे। विन्देम देवतां वाचममृतामात्मनः कलाम् ॥ of the Uttararàmacharita.

But it is worth noting that there are many plays whose *Nandis* do not conform to this convention as to length. Kálidàsa, for instance, does not observe this rule; the *Nandis* of his plays are of any length but that prescribed. This fact shows that the convention about the length of the *Nandi* as embodied in the line quoted above is probably of a later origin and did not exist perhaps in the time of Kalidàsa and other classical writers who seem to have taken no cognizance of it in the construction of their *Nandi*.

St. I. संभिन्नमुकुलः (अत एव) निषिद्धैरपि एभिः मधुकरैः छुलितमकरंदः इन्दोः करैः अन्तः छुरित इव, अयं हरिचरणयोः प्रकीर्णः पुष्पाणां अञ्जलिः अस्य सदसः नयनसुभगां नः सिद्धिं विधत्ताम्।

अञ्जलि:—The two hands held side by side and slightly hollowed, Comp. Marathi ओंजळ.

पुष्पाणां अञ्जलि:—Quantity of flowers contained in an अञ्जलि·
Translation :—Here these flowers, lying in the hollow formed by the two palms, which are all full-blown and which, consequently, have their juice stirred about by these bees, notwithstanding their being warded off, and which thus look as if they were lined, on the inside, with the rays of the moon.—May these flowers, as they are being scattered about here at the feet of the divine Vishnu, bring such success to our performance as might gratify the eyes of this assembly !

संभिन्नमुकुल:—संभिन्नाः मुकुलाः यस्मिन्. In which the buds are all opened.

लुलितमकरन्द;—लुलितः मकरन्दः यस्मिन् of which the juice is stirred about.

St. 2, कालिन्द्याः पुलिनेषु केलिकुपितां, रासे रसं उत्सृज्य गच्छन्तीं अश्रुकलुषां राधिकां अनुगच्छतः तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः प्रसन्नदयितादृष्टस्य कंसद्विषः अक्षुण्णः अनुनयः वः पुष्णातु।

केलिकुपिता:—केल्या कुपिता—Angry for very sport, angry with sham anger, offended in the course of amorous sports.

रास:—A kind of dance in a circle, danced by Krishna and the *Gopis*.

रासे रसं उत्सृज्य:—Having renounced all interest in that dance. **तत्पाद** &c.— तस्याः (राधिकायाः) पादप्रतिमासु निवेशिते पदं येन सः. Who proceeded, setting down his feet on the footprints of Ràdhikà.

उद्भूतरोमोद्गते:—उद्भूता रोम्णां उद्गतिः यस्य सः—In whom the bristling of hair—the phenomenon of the hair standing on end—has appeared ; of course, on account of a sudden transport of joy experienced on setting down his feet on Ràdhikà's foot-prints.

अनुनय:—Act of conciliating, attempt to conciliate.

अक्षुण्ण:—Not trampled upon, hence not frustrated, not baffled. क्षुण्ण is past part of क्षुद्, to trample upon.

Translation :—The unbaffled effort to conciliate (राधिका) on the part of the enemy of Kansa (that is, Krishna) who was at

last looked at by his beloved with a pleased look on the occassion when Ràdhikà having got offended in the course of amorous sports on the sands of the Kàlindi, walked away all tearful, renouncing all interest in the dance called *Rāsa* and Krishna forthwith set off in pursuit of her, and as he trod upon the foot-prints of Ràdhikà, his hair stood on end (through transport of love).— May that successful effort to conciliate (राधिका) on the part of Krishna lead you on to prosperity !

(Or to render the verse a little more freely,)

May the success of Krishna's effort to conciliate (Ràdhikà) in that he was at last looked at by his beloved with a pleased look on the occassion when Ràdhikà, having got offended in the course of amorous sports, walked away all tearful, renouncing all interest in the *Rāsa* dance and Krishna forthwith set off in pursuit of her, and as he set down foot after foot on the foot-prints of Ràdhikà, had his hair standing on end for very transport of amorous delight, lead you on to prosperity !

St. 3, **शान्तान्तस्तत्वसारैः (ऋषिभिः)**–शान्तं अन्तस्तत्वं शान्तान्तस्तत्वं तत् सारः येषां ते. With whom a quiet soul is the most valued possession.

उपशमितवधूसंभ्रमैः—उपशमितः वधूनां संभ्रमः यैः तैः—Who quieted the fears of their wives.

Translation :—May that god Shiva protect you!—the god, who, at the time of the burning of the cities constructed by the demon architect, मय, was gazed upon by the goddess, Pàrvati, with a loving look, by demonesses with terror and confusion, wondering what the phenomenon meant, gazed upon with feelings of pity by sages with whom quiet and peace-loving hearts are of the very essence of existence, gazed upon by Vishnu with a smile, by demon warriors with arms taken up in proud defiance while at the same time allaying the panic of their wives, and by gods with satisfaction.

Three mighty demons rendered powerful by a boon won with austere penance, got three strongholds constructed by the demon architect, Maya, and, by means of these, set about molesting the whole universe. None but the god Shiva could destroy these cities. He set them on fire and, at the t-rrific

scene, he was regarded by different parties with different feelings. He was beheld by Vishnu with a smile, which signified that Vishnu wondered why Shankara made so much fuss about burning the three cities which were but a straw to him.

The author employs the artifice, as dramatists often do, of conveying through the subject-matter of the *Nandi* an indication of the nature of the action in the play itself. Thus in the second stanza Ràdhà's sulking and Krishna's pacifying her suggest Draupadi's long smarting under insults without redress and Bhîma's eventual soothing of her wrath by effecting the long-sought revenge. Similarly in the third stanza, Shankara's performance of a terrific feat of revenge and his being gazed upon by different parties with different feelings, allegorically suggest Bhima's accomplishment of terrible revenge on the demon-like Duhshâsana and others and his being then regarded by different parties with different feelings. For a detailed explanation of this allegorical application of the stanza, vide commentary.

अलमतिप्रसङ्गेन—Enough of this prolixity. अलं used idiomatically with the instrumental with a prohibitive force.

St. 4 यः श्रवणाञ्जलिपुटपेयं भारताख्यं अमृतं विरचितवान् तं अरागं अकृष्णं कृष्णद्वैपायनं अहं वन्दे ।

श्रवणाञ्जलिपुटपेयं—श्रवणं एव अञ्जलिपुटं, तेन पेयम्. To be drunk with the hollow of the palms held side by side, (the ओंजळ), namely, the ear.

अरागं—अविद्यमानः रागः (रजोगुणः) यस्य सः, तम्—Free from passion, passionless.

अकृष्णं—अविद्यमानः कृष्णः (तमोगुणः) यस्य सः, तम्—Free from darkness or ignorance.

कृष्णद्वैपायन—The name of Vyàsa. He acquired the compound name from the circumstance of his being कृष्ण, that is, of a dark complexion, and also द्वैपायन, that is, born in the island of the Yamunà, the word द्वैपायन being derived as द्वीपः (यमुनाद्वीपः) अयनं (जन्मभूमिः,) यस्य सः द्वीपायनः, स एव द्वैपायनः.

I bow to that Vyâsa, so free from all passion and all ignor-

ance, who manufactured the nectar called the Mahábhàrata, to be drunk with the cavity of the hands, namely, the ears.

P. 2.—St. 5. अपर: कुसुमाञ्जलि: इव एष काव्यबन्ध: अत्र प्रकीर्यते। मधुलिह: मधुबिन्दूनिव विरलानपि गुणलेशान् भजत।

Here a new composition will be strewed before you like another quantity of flowers out of the hands; please, pick up the slender beauties, however few and far between, as bees pick up particles of honey (from the flowers).

कवेर्मृगराजलक्ष्मण: भट्टनारायणस्य.

This description probably refers to the fact that **भट्टनारायण** bore in all likelihood, some such distinctive family name as **सिंह.** मृगराज इति लक्ष्म यस्य स: मृगराजलक्ष्मा, तस्य—Who bore distinctive designation, that is, the family name or surname, सिंह. There are still families in Bengal bearing the surname, **सिंह**, and some of these may be descended, perhaps, from Bhattanàràyana's family.

The commentator's explanation of this epithet is rather ingenious. भट्ट is a prefix denoting high learning.

वेणीसंहारं as the name of the play is explained either as वेण्या (निमित्तेन) संहार: (कौरवाणां) प्रतिपाद्यविषय: अस्य नाटकस्य or as वेण्या: दु:शासनेन लुलिताया: संहार: संयमनं कृतं भीमेन, तदत्र वर्णितम्. According to the former interpretation, the name refers to Draupadi's braid of hair having proved the cause of the destruction of the Kauravas. According to the latter interpretation, the name refers to the fact that Draupadi's braid of hair, having been rudely handled and dishevelled by Duhshásana, was eventually re-arranged by Bhima with the blood of Duhshásana whom, he had recently slain.

तदत्र कविपरिश्रमानुरोधाद्वा &c.–So I request you to pay attention to this performance, whether out of regard for the labours of the poet or out of reverence for the lofty story of the play or out of curiosity to see a new play acted.

कवे: परिश्रमस्य अनुरोध: तस्मात्.
उदात्तं कथावस्तु, तस्मिन् गौरवम्, तस्मात्.
नवस्य नाटकस्य दर्शने कुतूहलम्, तस्मात्.
शैलूषजनं—Actors in general.

प्रवर्त्यन्तां &c. :—Let all things be put into readiness so that nothing be left wanting ; let, for instance, the different kinds of musical instruments be properly arranged or disposed. Let all such operations as the disposition of musical instruments be commenced at once and nothing left wanting.

अपरिहीयमानं is used adverbially.

आतोद्यं :—Four kinds of musical instruments ; (1) ततं, a stringed instrument such as the harp or the lute ; (2) आनद्धं, a drum ; (3) सुषिरं, a wind instrument such as a flute made from a bamboo and (4) घनं, an instrument like a cymbal.

मुनिवृन्दारकैः—May mean (1) By sages and gods, for वृन्दारक means a god ; or (2) by conspicuous sages, for वृन्दारक at the end of a compound means ' Chief of.'

अहो नु खलु भोः &c. Oh joy ! The divine Vishnu, that wields the power of creating, sustaining and re-absorbing the whole universe, has this day done a great favour to the whole Bharata family--nay, to the whole body of princes--in that he has personally been acting as messenger negotiating for peace and has thus been instrumental in extinguishing the great fire of world--destruction, namely, the deadly fight between the Kaurava and the Pàndava princes.

St. 6 सत्पक्षाःमधुरगिरः प्रसाधिताशाः मदोद्धतारम्भाः धार्तराष्ट्राः कालवशात् मेदिनीपृष्ठे निपतन्ति । As a peculiarity of this season, there descend on earth flights of geese with beautiful feathers, uttering sweet notes, beautifying the quarters (in the course of their migration from the Mànasa lake) and indulging in all manner of wild activities through joy.

This is the ostensible meaning of the stanza but the words suggest another meaning which is inauspicious to contemplate and which is the one that presents itself to the listener in this case. That meaning is :

The sons of Dhritaràshtra who have strong supporters or partisans, who are honey-tongued, who have won over all the quarters [or who have realised all their ambitions, for प्रसाधिताशाः

may be either प्रकर्षेण साधिताः आशाः (दिशः) यैः or साधिताः (प्राप्ताः) आशाः (मनोरथाः) यैः] and who are indulging in all manner of lawless activities through arrogance, must soon lie prostrate on earth in the ripeness of time. निपतन्ति, the present tense, must, in this case, be taken as denoting near future.

शान्तं पापम् । प्रतिहतममङ्गलम् । Sin be allayed ! Evil be averted ! शरत्समयवर्णनाशंसया etc.—In my desire to describe the autumnal season, I happened to use the word धार्तराष्ट्राः to denote geese ; so what signifies your pious wish as expressed in "शान्तं पापं । प्रतिहतममङ्गलम् ?"

P. 3 **न खलु न जाने ।** *v. l.* भवतु न खलु जाने ।
यत्सत्यम् To tell the truth, indeed.

St. 7 अरीणां प्रशमात् निर्वाणवैरदहनाः पाण्डुतनयाः माधवेन सह नन्दन्तु। रक्तप्रसाधितभुवः क्षतविग्रहाश्च कुरुराजसुताः सभृत्याः स्वस्थाः भवन्तु ।

May the sons of Pàndu rejoice in company with Krishna, the fire of their feeling of hostility being all quenched through the reconciliation of their enemies ! May the sons of Dhritaràshtra together with their servants settle down to peace, dividing the territories among those attached to them and having their war for ever ended.

Here again there is equivocation and the ominous meaning suggested is :—

May the sons of Pàndu rejoice in company with Krishna, the fire of their enemity being quenched through the annihilation of the enemies ! May the sons of Dhristaràshtra together with their servants go to dwell in Heaven (*i.e.* die), decorating the earth with their blood and leaving their bodies stabbed through and through !

प्रशमः (1) Reconciliation :; (2) annihilation or death.

रक्तप्रसाधितभुवः (1) रक्तेभ्यः अनुरक्तेभ्यः प्रसाधिता दत्ता भूः यैः ते.

Or, according to Nàgoji Bhatta, रक्ता (अनुरक्ता) प्रसाधिता (प्रकर्षेण साधिता) भूः यैः ते. By whom the earth (that is, the different provinces), already well-affected, is further won over completely. This appears to be Nàgoji Bhatta's interpretation. He seems to take रक्ता as attributively qualifying भूः and प्रसाधिता as predicatively qualifying ; but in this case, the collocation of the mem-

bers of the compound ought rather to be प्रसाधितरक्तभुवः. Nor can both the adjectivs, रक्ता and प्रसाधिता be taken as qualifying भूः, predicatively; for रक्ता (अनुरक्ता) भूः यैः is absurd.

(2) रक्तेन प्रसाधिता अलंकृता भूः यैः ते.

क्षतविग्रहाः (1) क्षतः अन्तं गमितः विग्रहः संग्रामः येषां ते.

(2) क्षताः विग्रहाः देहाः येषां ते.

स्वस्थाः (1) सुस्थाः, सुखेन स्थिताः.

(2) स्वः स्वर्गे स्थिताः.

In the latter case the Visarga of स्वः is legitimately dropped before **स्थ.**

शैलूषापसद—शैलूषश्चसौ अपसदश्च ! Oh wretch of an actor.

St. 8. Dare you express the wish that the sons of Dhritarástra may live in peace and happiness, while I am alive, notwithstanding that they have attempted against our lives and against our wealth by putting us into a house of lac and setting fire to it, by poisoning my food and by tempting us into the gambling hall and notwithstanding that they have pulled the hair and the clothes of the wife of the Pàndavas ?

पृथुललाटतट......नः सर्वान्—Drinking us up all, as it were, with a glance characterised by a fierce frown worn on the broad forehead.

पृथुनि ललाटतटे घटिता विकटा भ्रुकुटिः यत्र एतादृशः दृष्टिपातः ।

Here ends the प्रस्तावना. Bhima takes up the last words of the सूत्रधार in substance and enters the stage, ruminating upon them in anger. A प्रस्तावना that employs this mode of introducing the play by a character overhearing and repeating the last words of the prelude, is technically called कथोद्घात. It is also adopted in the Mudràràkshasa though with a slight difference which, however, makes that प्रस्तावना not exactly a कथोद्घात but an उद्घात्यक another kind of प्रस्तावना. There are other kinds of प्रस्तावना, such as प्रयोगातिशय, प्रवर्तक and अवलगित. The प्रस्तावना of the Shàkuntala is, for instance, प्रयोगातिशय, where the first character enters immediately after the सूत्रधार has directly announced his appearance.

सानुनयम् । In a persuasive tone. सहदेव repeats the Sutradhára's utterance with a tone and gestures calculated to bring out the ominous meaning of the stanza.

P. 4. **सोपालम्भम्**:—Tauntingly, in a tone of irony.

सन्धेया:—Fit to be treated with.

St. 9. राजा निषेद्धा न स्याच्चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् तवानुज: क: क्षमेत ।

If the King (युधिष्ठिर) were not to restrain or prohibit, which of your younger brothers would forgive the sons of Dhritaràstra that have given us provocation at every step ?

कृतवैरा:—कृतं वैरं यै: ते, who have given offence or provocation, who have actively fostered hostility.

St. 10. शिशोरेव मम कुरुभि: यद्वैरं प्रवृद्धं खलु तत्र न आर्यो हेतुर्भवति न किरीटी (भवति) न च युवां (भवत:) । पुनरपि विरूढं जरासंधस्योर:स्थलमिव भीम: क्रुधा संधिं विघटयति यूयं घटयत ।

With regard to my enmity with the Kauravas which, indeed grew up while yet I was a child, neither our worthy brother (युधिष्ठिर), nor Arjuna nor you two have been the cause. Bhima shall angrily break up the peace as he did the chest of Jaràsandha, which healed up again (as often as it was split) ; do you restore it (as best you may).

The argument is that Bhima's enmity with the Kauravas is all his own and none of his brothers is really concerned in it. That is reason enough why he should not agree with his brothers in their policy to make peace—why he would have his own way and pursue the policy of keeping alive the enmity till he should have his revenge upon the enemy.

जरासंध:—Jaràsandha was a Kshatriya king born with a body, not whole and sound, but lying in two parts asunder. The two parts were joined into one by a Ràkshasi, named Jarà. The result was that Jaràsandha thenceforward carried a sort of charmed body and when Bhima split his chest into two, the two parts flew together and formed into one ; till at last Bhima came to know the secret and he cast the two parts of the body crosswise, instead of allowing them to lie side by side and then the slaughter was final.

किंनाम &c.—Do you talk of our worthy brother feeling, perhaps, aggrieved or pained? Does he know what it is to be pained or when to be pained.

St. 11.नृपसदसि पाञ्चालतनयां तथाभूतां दृष्ट्वा वने वल्कलधरैः (अस्माभिः) व्याधैः सार्धं सुचिरं उषितम् । विराटस्यावासे अनुचितारम्भनिभृतं स्थितम् । अद्यापि गुरुः कुरुषु खेदं न भजति । मयि खिन्ने खेदं भजति ।

After having helplessly looked on Pànchàli in that miserable plight at the royal court, we sojourned long in the woods, wearing bark garments, in the company of hunters. Then we dwelt at the court of Viràta, *incognito*, engaged in the most unworthy occupations. And yet our worthy brother cannot feel aggrieved against the Kauravas; while he is pained when I am filled with resentment.

अनुचितारम्भनिभृतम्—अनुचिताः आरम्भाः, तैः निभृतं यथा स्यात् तथा

अनुचिता&c.—**स्थितम्**—We remained unknown or effectually disguised by undertaking or resorting to most unworthy occupations.

अतिचिरप्रवृद्धामर्षोद्दीपितस्य (भीमस्य)— अतिचिरं प्रवृद्धः अमर्षः, तेन उद्दीपितस्य Inflamed with a rage of long growth.

St. 12 मया नाम युष्मच्छासनलङ्घनांहसि मग्नेन स्थितम् । स्थातिमतामनुजानां मध्येऽपि विगर्हणा नाम प्राप्ता । क्रोधोल्लासितशोणितारुणगदस्य कौरवानुच्छिन्दतः मम अद्यैकं दिवसं गुरुर्नासि । नाहं तव विधेयः ।

क्रोधोल्लासित......गदस्य—शोणितेन अरुणा गदा शोणितारुणगदा. क्रोधेन उल्लासिता शोणितारुणगदा येन सः

Translation:—I confess I shall remain plunged in the sin of disobeying your bidding. I confess I shall stand exposed to censure even among my younger brothers who have remained so loyal to their duty. But all the same, you shall not be my elder brother nor I your obedient servant for this one day while I freely brandish my gory mace and go about slaughtering the Kauravas.

युष्मच्छासनलङ्घनाम्भसि is another reading and makes fairly good sense but the metaphor is far-fetched. The meaning would be ' plunged in the water, namely, the violation or transgression of 'your bidding.'

नाम occurs twice and means, in each case, ' granted that admitting that '.

स्थितिमताम्—who maintain their moral rectitude.

स्थितम्, प्राप्ता &c. are past participles not to be understood in their literal force but as denoting immediate future about which there is no uncertainty.

विधेयः आज्ञाकरः, obedient, subordinate, tractable.

चतुःशालकम्—चतसृणां शालानां समाहारः. द्विगु समास. A quadrangle enclosed by four buildings.

P. 5. **आमन्त्रयितव्या**—To be taken leave of.

प्रच्छ् with आ is also used in this sense.

आमन्त्रयितव्यैव मया पाञ्चाली—' To take leave of Pànchàli too does form part of my business '. This consideration determines Bhîma amid his wavering as to whether he should pause at the quadrangle or turn to the arsenal where his more immediate business lay. Dramatically this prepares the ground for the coming dialogue between Bhîma and Draupadi, which is the principal scene of the First Act.

यदार्यः कुरुभि......पश्यतु—You can yourself bear witness how our worthy brother is afflicting us with his solicitude to make peace with the Kauravas.

पालयतु कृष्णागमनम्. पालयतु=प्रतिपालयतु=Please wait for the arrival of Pànchàli.

Bhima says the name कृष्ण in कृष्णागमनम् puts him in mind of कृष्ण and his meditation for peace, and takes occassion to inquire on what terms the peace is proposed.

तेजोऽपकर्षः—Loss of spirit, degradation of power or prestige.

यत्सत्यं कम्पितमिव मे हृदयम्—my heart trembles, indeed, at the very thought etc.

St. 13. यद् अस्य भूपतेः तत् ऊर्जितं अत्युग्रं क्षात्रं तेजः तदपि अनेन तदा अक्षैः दीव्यता नूनं हारितम् ।

Translation :—That high, awe-inspiring warlike spirit which once characterised the King has been parted with, too, by him (among other possessions) in gambling with dice on that notorious occassion.

हारितम्—Past participle from the casual of हृ.

मुहुरुपचीयमानबाष्पपटलस्थगितनयना—मुहुः उपचीयमानः बाष्पः, तस्य पटलं, तेन स्थगिते नयने यस्याः सा. With her eyes covered with a veil of tears continually welling up from within.

St. 14. क्रुद्धे आर्ये अद्य यत् वैद्युतमिव ज्योतिः संभृतम् तत् इयं कृष्णा प्रावृडिव नूनं संवर्धयिष्यति ।

Translation :—Here this Pànchàli, behaving like the rainy season, will indeed fan into flame the peculiar fire resembling that of lightning, which has this day been kindled in our elder brother.

वैद्युतम्—विद्युतः इदम्. Belonging to lightning.

P. 6. भट्टिनी is the name for attendants to use in addressing their royal mistress. देवी is similarly used.

नित्यानुबद्धकुरुवैरः (भीमसेनः)—नित्यं अनुबद्धं कुरुभिः वैरं येन सः. Who is constantly at enmity with the Kauravas.

तदवधीरणाप्येषा मामाश्वासयति. Even this neglect brings me consolation ; even this repulse is fraught with consolation for me,

व्यवसिम्=Determination, resolution.

St. 15. समरे कोपात् कौरवशतं न मथ्नामि । दुःशासनस्य उरस्तः रुधिरं न पिबामि सुयोधनोरू गदया न संचूर्णयामि । भवतां नृपतिः पणेन सधिं करोतु ।

Translation :—Shall I not furiously slaughter all the hundred Kauravas on the battle-field ? Shall I not suck up blood from Duhshàsana's chest ? Shall I not pound Duryodhana's thighs with my mace ? Let your king make peace for consideration.

पण:—Any stipulated concession in money or territory **पणेन**—For the sake of such a concession.

This interpretation appears to me more natural though the other interpretation suggested by the commentator deserves to be considered also. According to this interpretation, '**पण**' denotes a certain coin and Bhima ridicules the idea of a treaty being negotiated for the sake of five villages, saying that the King may make peace for the sake of a **पण** which is, after all, what the villages are worth. This is, in my opinion, rather far-fetched. Bhima really ridicules the idea of peace being made for any sordid consideration ; for his own part, he would have nothing short of revenge.

अश्रुतपुर्वं खलु &c.—अश्रुतपूर्वं—पूर्वं श्रुतम् श्रुतपूर्वम् । न श्रुतपूर्वं अश्रुतपूर्वम् (सुप्सुपेति समासः).

A compound is so named in Sanskrit when it cannot be relegated to any of the recognised classes of compounds.

अश्रुतपूर्वं खलु.....तावद्भण । These words of thine are, indeed, of a kind never hitherto heard by me ; so do repeat them once more.

P. 7. **संदेशोऽयमार्यपुत्रेण अव्युत्पन्न इव गृहीतः**—You have taken the message as if it were meaningless or without significance.

का पुनरत्र व्युत्पत्तिः—Where lies the significance of it, pray ?

St. 16. *Translation* :—Give us the four villages, **इन्द्रप्रस्थ**, **वृकप्रस्थ**, **जयन्त** and **वारणावत** and any fifth.

तदेवमनया etc..... **मन्ये ।** So this demand for villages by their specific names and the non-mention of the fifth by name signify, to my mind, emphatic mention of places signalised by grievous wrongs done to us, such as, administering poison, burning the house of lac and decoying us into gambling.

उद्घाटनम्=Bringing to prominent notice, emphatic mention.

When turned out from **हस्तिनापुर**, the Pàndavas betook themselves to **इन्द्रप्रस्थ**. At **वृकप्रस्थ** Bhima was poisoned. At **जयन्त** the Pàndavas were tempted to gamble. And at **वारणावत** they were put into the house of lac and fire was set to it.

साटोपं=Vehemently, with vehemence, or proudly, magestically.

एवं कृते लोके......भवति । This mode of procedure will, on the one hand, reveal to the public a heart shrinking from the thought of the extinction of our own race ; on the other hand, it will prove to the world the irreconcilableness of the Kuru King.

St. 17. क्रोधात् शत्रुकुलक्षयः युष्मान् लोके ह्रेपयति । सभायां दाराणां केशकर्षणं (युष्मान्) न लज्जयति । ह्रेपयति and लज्जयति are both causals.

Translation :—Extirpating the enemy's family in a fury is what makes you feel ashamed in public ? The pulling of your wife's hair in an open assembly does not make you blush ?

मा विस्मार्षीः, Idiomatic use of the Aorist in the second person with the prohibitive particle **मा** and the temporal augment dropped.

चिरयति—Denominative from **चिरम्**, Delays.

का खलु वेलात्रभवत्याः प्राप्तायाः । How long is it now since her ladyship arrived !

P. 8. **समुद्धतामर्षैः**—समुद्धतः अमर्षः येषां तैः (अस्माभिः):—Whose anger is stirred into violence.

उदासीनेषु......कुपितेषु—I have cause to be angry when you are indifferent and paasive, not when you are resentful.

अपगतपरिभवमात्मानं समर्थयस्व—Consider yourself as one whose insults are all avenged ; depend upon it that your honour shall be redeemed, that your disgrace shall be removed.

उद्विग्ना—Sad, dejected.

St. II. **अथवा किमावेदितेन**

यत् पाण्डुपुत्रेषु जीवत्सु दूरमप्रोषितेष्वपि पाञ्चालराजतनया इमां दशां वहते।

Translation :—Or rather, what is the good of her communicating to us (the cause of her sadness), since the sons of Pàndu living and not being absent abroad too, the Pànchàla princess continues in this wretched plight ? (referring, specially, to her disordered hair, at which he is looking according to the stage direction.)

St. 19. अस्मिन् कौरव्यवंशदावे एष कः मुक्तवेणीं एनां कृष्णां धूमशिखामिव स्पृशन् शलभायते ।

Translation :—Who is this, acting the part of a moth towards this conflagration for burning down the whole Kaurava race, (namely, the speaker Bhima, himself,) by touching this Draupadi with her unloosed braid of hair as by touching the dark line of smoke (proceeding from the conflagration) ?

Here रूपक and उपमा lie unhapply mixed up and thus somewhat obscure the meaning.

The idea, expressed in the form of a plain simile, is :—Who is this, courting death at my hands, (Bhima speaking of himself as a conflagration for burning down the whole Kaurava family,) by laying a violent hand on Draupadi with her unloosed braid of hair, just as a moth courts death in a conflagration by rashly flying into contact with the dark column of smoke rising from the conflagration ?

There is a pun on the word कृष्णा—it means Draupadi and means also ' dark ' qualifying धूमशिखा.

हन्त, स्थानं क्रोधस्य देव्याः—Oh ! that is a just ground of resentment for the Queen. Oh ! well might the Queen resent this ; there is reason enough here for the Queen to be angry.

P. 9. **सखीजनदत्तदृष्ट्या** (भानुमत्या), सखीजने दत्ता दृष्टिः यया सा. With a glance at her attendant, looking significantly at her attendant.

St. 20. स्त्रीणां हि चेतांसि साहचर्यात् भर्तृसदृशानि भवन्ति मधुरापि हि विषविटपिसमाश्रिता वल्ली मूर्च्छयते ।

Translation :—Women's natures grow to be like their husbands' by their constant association with them.. A creeper clinging to a poisonous tree, though sweet in its own nature, acquires the property of deadening all sense.

मूर्च्छयते, casual of मुर्छ्, to faint or swoon ; hence मूर्च्छय means to cause to swoon, to bring on a swoon, to induce unconsciousness. The use of the Atmanepada here is rather arbitrary on the part of the poet.

केशहस्तेषु— हस्त, पाश and पक्ष are joined to the word केश in the sense of a cluster, a rich mass of hair.

युष्माकममुक्तेषु.... ' So long as your hair is not untied, how will our Queen's hair be tied up ?' The tying up of Draupadi's hair into a braid depends upon the fulfilment of Bhima's vow to kill Duhshásana, the outrager of Draupadi's modesty and, with hands coverd with his blood etc. Thus the destruction of the Kauravas must precede the tying up of Drapaudi's hair and that means the untying of Bhanumati's hair. Thus Draupadi's attendant's retort is expressed indirectly and this indirect mode of puting an idea constitutes a figure in Sanskrit called पर्यायोक्त.

Bhîma expresses his approval at the retort as one coming fitly from the mouth of his attendant and, at the same time, feels himself called upon to expedite his revenge that the talk of it may not degenerate into an idle boast. He, therefore, assures Draupadi in all seriousness :—

St. 21. **देवि अचिरेणैव कालेन.**

चञ्चद्भुजभ्रमितचण्डगदाभिघातसंचूर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धघनशोणितशोणपाणिः भीमः तव कचान् उत्तंसयिष्यति ।

चञ्चद्भुज......युगलस्य—चञ्चद्भ्यां भुजाभ्यां भ्रमिता चण्डा गदा, तस्याः अभिघातः, तेन संचूर्णितं ऊर्वोः युगलं यस्य तस्य सुयोधनस्य. Of Suyodhana whose pair of thighs shall be pulverized by a stroke from the terrible macc brandished furiously with throbbing hands.

स्त्यानावनद्ध......पाणिः—स्त्यानं अवनद्धं घनं च शोणितं, तेन शोणौ पाणी यस्य सः भीमः. Bhima whose hands shall be red with the greasy, co-agulated and thick blood.

Translation :—O Queen, this Bhima shall, ere long, decorate your hair with hands gory with the fatty, co-agulated, thick blood of Suyodhana whose pair of thighs shall be crushed by a stroke from the terrible mace brandished furiously by my throbbing arms.

उत्तंसयिष्यति. Denominative from the noun उत्तंस.

P. 10. Draupadi never doubts Bhîma's seriousness of purpose or his ability to carry out his resolution. What she fears is his brothers' reluctance to support his resolution. Sahadeva promises this support on behalf of all the brothers. A noise behind the curtain draws the attention of the parties on the stage to what turns out to be such a change in the course of events as is welcome to Bhîma, being favourable to his wish for a desperate fight with the enemy.

St. 22. मन्थायस्तार्णवाम्भःप्लुतकुहरवलन्मन्दरध्वानधीरः, कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः, कृष्णाक्रोधाग्रदूतः, कुरुकुलनिधनोत्पातनिर्घातवातः, अस्मत्सिंहनादप्रतिरसितसखः, अयं दुन्दुभिः केन ताड्यते ।

मन्थायस्ता...धीरः—मन्थेन (मन्थनक्रियया) आयस्तः अर्णवः, तस्य अम्भः, तेन प्लुतानि कुहराणि, तेषु वलन् मन्दरस्य ध्वान इव धीरः. Grave as the sound of the Mandara mountain reverberating in the caverns that were filled with the water of the ocean when it got rough in the process of churning. Or अम्भःप्लुतकुहरवलन्मन्दरध्वानधीरः may be disolved as अम्भसा प्लुतानि कुहराणि यस्य तथाभूतः वलंश्च मन्दरः, तस्य ध्वान इव धीरः—Producing a sound deep as the sound of Mandara as it kept spinning with its caverns inundated with the water of etc.

कोणाघातेषु—amid the confused sounds of many drums and kettle-drums.

कोणाघात is thus defined:—ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघातः स उच्यते । There is said to be कोणाघात when thousands of large drums and hundreds upon hundreds of kettle-drums are simultaneously beaten.

The word कोण here probably means drums of various kinds ; कोणाघात would thus mean the simultaneous beating of many drums and thence the confused sounds produced by such beating.

कोणाघातेषु गर्जन्......चण्डः—प्रलयसंबंधिनः घनाः, तेषां घटाः, गर्जन्त्यः प्र यघनघटाः, तासां अन्योऽन्यं संघट्टः, स इव चण्डः. Stunning as (the sound that would accompany) the mutual clashing of assemablages of clouds of world-destruction (if these are supposed to be) thundering amid the confused sounds of countless drums simultaneously beaten. In this rendering '**कोणाघातेषु**' is construed with गर्जन्त्यः in 'गजत्प्रलयघनघटः' etc. But it may be construed as 'कोणाघातेषु ताड्यमानः सन् गर्जत्प्रलय......चण्डः' in which case the meaning would be:–which, amid the confused sounds of countless war-drums, produces a sound as terrific as that of etc. In this case we must suppose that there were intervals of countless other war-drums being simultaneously beaten, during the while that the mighty दुन्दुभि spoken of was being beaten.

कृष्णाक्रोधाग्रदूतः—कृष्णायाः क्रोधस्य अग्रदूतः. A sort of harbinger to announce the approaching wrath of Draupadi.

कुरुकुलनिधनो...वातः—कुरुकुलस्य निधनं, तस्य उत्पातभूतः निर्घातवातः. The portentous wind of world-destruction (called **निर्घात**) forboding the coming destruction of the whole Kuru race.

अस्मत्सिंहनाद...सखः—अस्माकं सिंहनादः, तस्य प्रतिरसितं, तस्य सखा. The fellow of the echo of our war-cry.

Translation:—Who can be beating this war-drum, sounding grave like the sound of the Mandara mountain reverberating in the caverns that were inundated with the water of the ocean when it became agitated in being churned, and stunning as (the sound that would accompany) the violent collision of assemblages of clouds of world-destruction (if these are supposed to be) thundering amid the confused sounds of countless drums simultaneously beaten,–which drum is a sort of harbinger to announce the approaching wrath of Draupadi—which is, as it were, the portentous wind of world-destruction foreboding the coming destruction of the whole Kuru race—and which resembles the echo of our own loud war-cry?

पाण्डवपक्षपातामर्षितेन—पाण्डवानां पक्षे पातः तेन अमर्षितेन— Offended by his partiality for the Pàndavas.

दर्शितविश्वरूपतेजःसंपातमूर्छितमवधूय कुरुकुलम्। दर्शितं विश्वरूपं, तस्य तेजः तस्य संपातः, तेन मूर्छितम्। Breaking away from the Kaurava camp, leaving it unconscious by visiting upon it the overpowering lustre of his universal form which he revealed (for the purpose of producing that effect).

संयन्तुम्—To seize; to capture.

पांसन...Disgracing, dishononring.

एवमतिक्रान्तमर्यादे त्वयि......भवितव्यम्—You having thus overstepped all bounds of morality, the wrath of the Pàndavas must intervene only as the visible instrument (of your ruin.) Your own unrighteousness has doomed you.

St. 23. आत्मारामाः, निर्विकल्पे समाधौ विहितरतयः, ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः, सत्वनिष्ठाः, (योगिनः) यं तमसां ज्योतिषां वा परस्तात् कमपि वीक्षन्ते तं अमुं पुराणं देवं मोहान्धः अयं कथं वेत्तु ।

आत्मारामाः, आत्मा आरामः येषां ते आत्मारामाः. With whom the inner self is the sole resting place; who find their place of recreation in the inner self.

निर्विकल्पे समाधौ विहितरतयः—विहिता रतिः यैः ते. Who have concentrated or focused all their interest on (the one pursuit of practising) such absolute mental abstraction as transcends all relativity.

समाधि is distinguished into **सविकल्प** and **निर्विकल्प** or, which is the same thing, **सविकल्पक** and **निर्विकल्पक.**

सविकल्पक is the lower stage of mental abstraction while **निर्विकल्पक** is the higher stage. In the **सविकल्पक समाधि** while there is abstraction enough to effectually withdraw the mind from the external universe, there still lingers a consciousness of individual self. When this consciousness also vanishes and therewith the relation of the cognising subject and the cognised object, it is **निर्विकल्पक समाधि.**

ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः—विघटिताः तमसः ग्रन्थयः यैः ते. Who have dissolved knots of ignorance by a profusion of knowledge.

सत्वनिष्ठाः—सत्वे निष्ठा येषां ते. Who have settled down firmly in the quality of goodness; who are firmly established in the quality of goodness.

Translation :—How is this fellow, (Duryodhana), blinded as he is by infatuation, to recognise this ancient God, whom great sages discover as a mysterious being lying beyond all regions of darkness and all regions of light?—sages who find their place of recreation in their own inner self, who have made it their one business of absorbing interest to practise that higher kind of mental abstraction which is divorced from all relativity who

have dissolved knots of ignorance by an exuberance of knowledge and who are firmly established in the quality of goodness.

विहितमतयः, is another reading for विहितरतयः; it does not make much difference in the meaning. विहिता मतिः यैः ते. Who have set their hearts upon the one business of etc.

ज्योतिषां परस्तात्=Beyond all luminaries or worlds of light.

P. II. अध्यवस्यति is used in the sense of करोति; what is our worthy brother about or what is he doing?

मैत्रेय is not a proper form of address to be applied to a कञ्चुकिन्. The reading जयन्धर is, therefore, better as remarked by the commentator.

यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दीकृतम्, यत् शमवता कुलस्य शान्तिम् इच्छता विस्मर्तुं अपि ईहितम्, तत् इदं नृपसुताकेशाम्बराकर्षणैः द्यूतारणिसंभृतं महत् यौधिष्ठिरं क्रोधज्योतिः कुरुवने जृम्भते।

सत्यव्रतभङ्गभीरुमनसा—सत्यव्रतस्य भङ्गः तस्मात् भीरु मनः यस्य सः, तेन. Whose mind shrinks from the thought of violating the vow of truthfulness.

मन्दीकृतम्—च्वि form from मन्द. Checked or mitigated.

नृपसुता...कर्षणैः—नृपसुतायाः केशानां अम्बरस्य च आकर्षणानि तैः

द्यूतारणिसंभृतम्—द्यूतमेव अरणिः, तस्यां or तस्मिन् संभृतम् युधिष्ठिरस्य संबंधि यौधिष्ठिरं (क्रोधज्योतिः)

Translation:—Here this fire of wrath belonging to Yudhishthira, kindled long since on the chip of wood, namely, gambling, by seizures of the hair and garments of the Princess, which fire was hitherto checked with effort by the king whose nature shrank from the thought of violating the vow of truthfulness and which, tranquil-souled as he is, he even tried to forget from a desire to secure peace for his family—is now yawning wide (fast gaining strenth and spreading widly) over the forest, namely, the Kuru race. क्रोधज्योतिः विस्मृत is not a happy combination—not at any rate in keeping with the elaborate details with which the metphor is set forth. We should rather expect some such word as प्रशमयितु or निर्वापयितुम्.

The idea of the stanza, stripped of the mataphor, is:—Yudhishthira's anger, which was first roused, on the occasion of gambling, by outrages committed by the Kaurava brothers on the modesty of Draupadi by pulling her hair and garments, but which he hitherto suppressed lest he should be breaking his

pledges at the gambling and which he might have wholly forgotten in the interest of peace for the whole family, is however, now venting itself in all its violence upon the Kauravas.

जृंभतां जृंभतां अप्रतिहतप्रसरं आर्यस्य क्रोधज्योतिः—Let this fire of our worthy brother's wrath spread on and on with unimpeded progress.

अप्रतिहतः प्रसरः यस्य तत्—With its progress not arrested or impeded by anything.

प्रलयजलधरस्तनितमांसलः—प्रलयसंबंधिनः जलधरस्य स्तनितमिव मांसलः (दुन्दुभिः)—Deep as the thundering of a cloud belonging to the time of world-destruction.

The comparison of दुन्दुभि—the drum—to the स्तनित—thundering—of the cloud is not quite logical. Nor can the want of logical consistency be explained away by taking दुन्दुभि as denoting 'the sound of the drum,' for, then, the verb ताड्यते would not fit in. To make the whole expression logical, we should expect some such form as जलधरस्तनितमांसलध्वनिः दुन्दुभिः ताड्यते; when the explanation would be जलधरस्तनितमिव मांसलः ध्वनिः यस्य, एतादृशः दुन्दुभिः ताड्यते The expression as it stands must be rendered as if it were equivalent to the expression just given. Such a lack of logical coherency in expression is to be met with oftener than once in this author. There is another instance of this very kind in stanza 22 above.

To Draupadi's inquiry why the war-drum is being beaten with such unusual frequency Bhîma replies humorously that a sacrifice is in progress. Draupadi in her naive simplicity wonders what sacrifice it can be and Bhîma takes occassion to gloat over the idea of the impending fight under the metaphor of a sacrificial performance. 'It is a military sacrifice,' says he.

St. 25. तथाहि, वयं चत्वारः ऋत्विजः, स भगवान् हरिः कर्मोपदेष्टा, नरपतिः संग्रामाध्वरदीक्षितः, पत्नी गृहीतव्रता, कौरव्याः पशवः, प्रियापरिभवक्लेशोपशान्तिः फलं, यशोदुन्दुभिः राजन्योपनिमन्त्रणाय स्फीतं रसति।

Translation :—We, four brothers (leaving out युधिष्ठिर) are the four officiating priests (होता, अध्वर्यु, उद्गाता and ब्रह्मा); the divine Krishna is the director of the various rites; the king (युधिष्ठिर) is the sacrificer initiated for the performance of this sacrifice of war; his wife (namely Draupadî herself) is the partner that has entered on the requisite vow of pure life (wearing unbraided hair and the like); the Kauravas are the beasts to be

devoted as victims ; the soothing of the pain of insults, suffered by you, O beloved, is the reward sought ; this drum, therefore, is a drum of triumph sounding loudly to invite the princes.

प्रियापरिभवक्लेशोपशान्तिः—प्रियायाः परिभवः, तस्य क्लेशः, तस्य उपशान्तिः । संग्रामाध्वरं दीक्षितः । गृहीतं व्रतं यया सा **गृहीतव्रता.**

संजाता दीक्षा अस्य इति **दीक्षितः**, a Taddhita derivative with the suffix इतच्.

राजन्यः—A prince, a member of the Kshatriya caste.

स्फीतम्—Past participle of स्फाय् used adverbially, **स्फीतं यथा तथा**—loudly, lustily.

The compounding of संग्रामाध्वर with दीक्षितः here is a fault of expression (called अभवन्मतयोग). The author evidently intends to connect the idea of the sacrifice of war, not merely with the king as the sacrificer newly initiated, but with every part of the description—with the four brothers as the four priests, with Krishna as the director of rites and so on. संग्रामाध्वरे should have stood as an independant word, free to be construed with each statement. संग्रामाध्वरे वयं चत्वारः ऋत्विजः, संग्रामाध्वरे हरिः कर्मोपदष्टा, संग्रामाध्वरे नरपतिः दीक्षितः and so on. As it is, the phrase संग्रामाध्वर goes with नरपतिः दीक्षितः only and cannot grammatically be construed with the the rest.

विक्रमानुरूपमाचरितुम्—विक्रमस्य अनुरूपं यत् तत् object of आचरितुम् or विक्रमस्य अनुरूपं यथा तथा, adverb modifying आचरितुम्. To achieve such deeds as our valour is capable of, to acquit ourselves as well as we can, to put forth the best that lies in us.

P. 12 **मङ्गलवचनम्**—Benediction, expression of pious wish.

किमद्यापि अलीकाश्वासनया—What good can there be in any hollow re-assurance now ?

St. 26. परिभवक्लान्तिलज्जाविधुरिताननं अनिःशेषितकौरव्यं वृकोदरं भूयः न पश्यसि ।

परिभवक्लान्तिलज्जाविधुरिताननम्—परिभवस्य क्लान्तिः लज्जा च ताभ्यां विधुरितं आननं यस्य सः, तम्. With his countenance rendered pale by shame and the pain of insults (offered by the enemy).

अनिःशेषितकौरव्यं—अनिःशेषिताः कौरव्याः येन तम्. who has not yet dispatched all the Kauravas without a single one among them surviving.

Translation :—You shall not again see this Bhîma without his having slaughtered all the Kauravas nor shall you see him bearing a countenance pale with shame and the torment of insults from the enemy.

विधुरित is a peculiarly formed word :—It may be treated as a Taddhita derivative with the suffix इतच् from the base विधुर which must be taken as a noun : संजातं विधुरं अस्य इति विधुरितं, where विधुरं must be taken to mean 'lustrelessness,' 'dulness,' 'paleness.'

याज्ञसेनीपरिभवोद्दीपितकोपानला :—याज्ञसेन्याः परिभवः, तेन उद्दीपितः कोपानलः येषां ते. The fire of whose wrath is kindled by the insults suffered by me, Draupadi.

अनपेक्षितशरीराः—अनपेक्षितानि शरीराणि यैः ते. who neglect the safety of their own persons.

मा खलु......संचरिष्यथ—Do not move about on the battle-field, negligent or reckless of the very safety of your persons, (as you are apt to) now that the fire of your wrath has been kindled by the thought of insults undergone by me.

अप्रमत्तसंचरणीयानि रिपुबलानि-अप्रमत्तं यथा स्यात् तथा संचरणीयानि 'One must move with great caution in the midst of the enemy's forces.' For this idiomatic use of the potential passive participle to express a general precept of conduct, compare **विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम** in the Shākuntala, I.

St. 27. संग्रामैकार्णवान्तःपयसि विचरितुं पाण्डुपुत्राः पण्डिताः–संग्रामः एव एकः अर्णवः, तस्य अन्तःपयसि. The sons of Pāndu are proficient in moving about in the mid-water of the ocean, namely, the battle-field—they are proficient in moving about in the thick of fight.

The rest of the verse is a series of compounds qualifying संग्रामैकार्णवान्तःपयसि. अन्योन्यास्फाल......पङ्के–अन्योन्येषां आस्फालः, तेन भिन्नाः द्विपाः, तेषां रुधिरं च मांसं च मस्तिष्कं च, एतानि पङ्कः यत्र तस्मिन्. (Mid-water of ocean) where the mud consists of the blood, the fat, the flesh and the brain substance of elephants mangled by their dashing violently against one another.

मग्नानां स्यन्दनानां उपरिकृतपदन्यासविक्रान्तपत्तौ—उपरिकृतः पदन्यासः यैः, तादृग्भूताः विक्रान्ताः पत्तयः यत्र तस्मिन् Wher the gallant foot-soldiers over-ride the chariots lying half immersed (in the pools of blood and flesh.)

स्फीतासृक्पान...कबन्धे :—स्फीतं असृक्, तस्य पानं, तत्संबन्धिना गोष्ठी, तस्यां रसन्त्यः अशिवाः शिवाः, ता एव तूर्याणि, तैः (*i. e.* तदनुरोधेन)

नृत्यन्तः कबन्धाः यत्र तस्मिन् Where headless trunks dance to the music of the trumpets, namely, the inauspicious female jackals yelling in the midst of a flock of fellow-creatures assembled to drink the rich supply of blood. *Translation* of the whole stanza:—

The sons of Pàndu are expert in moving about in the middle of the ocean, namely the battle-field, where the blood, the fat, the flesh and brains of elephants torn to pieces by violent mutual collisions, constitute the pervading mud, where the gallant foot-soldiers step over the tops of chariots that lie imbedded in mires of blood and flesh, where headless trunks dance to the sound of the trumpets, namely, the ominous jackals yelling together in a body when assembled to feast upon the rich supply of blood.

The description here is full of disgusting or sickening details and is, therefore, in keeping with the रौद्र sentiment or the sentiment of the terrible which is intended by the author to dominate the present situation.

ACT II.

P. 13. **कञ्चुकी**—is thus defined : अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥

An old Brahmin whose duty is to patrol the harem and who is possessed of several accomplishments and is skilled in managing every kind of affair, is called a Kanchukin. He is, therefore, an attendant on women's apartments.

अम्बायाः पादवन्दनसमयात्—पादवन्दनं एव समयः (आचारः) तस्मात्. From (having performed) the customary duty of bowing to the feet of the Queen-mother.

समयः—Customary duty, established form of etiquette.

अन्विष्यतां देवी भानुमती । अपि निवृत्ता......न वेति—The connection of the latter clause with the former is not grammatically clear enough. The meaning is obvious:—Let Queen Bhánumatī be inquired for ; I mean, let it be inquired whether she has or has not returned after the customary duty of bowing to the feet of the Queen-mother.

निहताभिमन्यवः सेनापतयः सभाजयितव्याः—निहतः अभिमन्युः यैः ते. This adjective furnishes the ground of congratulation. 'Our generals that have recently slain अभिमन्यु have to be congratulated.'

This mention of Duryodhana's intention to congratulate his generals on the slaughter of अभिमन्यु which had been accomplished in a manner not at all compatible with the established rules of honourable warfare, is the first artistic touch towards the delineation of that prince's low unprincely character.

तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य यन्मम... निवासः. So I must go with haste and this shows how potent His Majesty's bidding is, since, striken down as I am with years, my dance in the harem, is a mere matter of form. The Kanchukin means that he is so utterly disabled by age that though he is on duty in the harem, his attendance is a mere matter of form and nobody expects him to render any active service, such as running on an errand. But on the present occassion, the King has entrusted him with an active duty and his bidding spontaneously evokes such respectful obedience that even the Kanchukin cannot help going on his errand with quick steps in spite of his infirmity.

मर्यादामात्रं—**मर्यादा एव**—आचार एव केवलम्.

अथवा किमिति जरामुपालभेय......चेष्टा च. Or rather why should I find fault with my old age, since, in the case of all attendants of harems, the costume and the mode of behaviour to be adopted are just like mine, adopted to the peculiar nature of their duty.

आन्तःपुरिकाः—अन्तःपुरे अधिकृताः, chamberlains, attendants on women's apartments.

व्यावहारिकः—तत्रत्यव्यवहारयोग्यः—Fitted for or adapted to the peculiar nature of the duty attached to the post.

But a simpler interpretation of the sentence might be obtained by understanding the word व्यावहारिकः in its more common sense of 'customary,' 'usual'. Thus the meaning would be :—In the case of all chamberlains, this (the speaker referring to his own वेष and चेष्टा) is the customary costume and mode of behaviour, (irrespective) of age.

St. I. चक्षुषि सत्यपि मया उच्चैः न ईक्षितं, श्रुत्वापि अलं न आकर्णितं, शक्तेनापि अधिकृता यष्टिः अधिकार इति समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा उद्धतं न यातं, सेवास्वीकृतजीवितस्य मे जरसा यत् कृतं (तत्) किं नाम ।

I never looked up though possessed of eyes ; even having heard things, I (made as if I had) never heard them enough or distinctly (lest I should get into trouble by indiscreet disclosure of secrets) ; though able-bodied, I leant on the staff supplied as part of my duty ; I never walked (straight on) impudently, having to be on my guard against all possible varieties of blunders (in behaviour). So my life being thus held in complete thraldom by the circumstance of service, what mischief is there indeed wrought by old age ?

Every misery of his life, says the Kanchukin, is already entailed by his condition as a servant and old age has entailed no new misery on him.

अधिकृता adj. to **यष्टिः** rather than adj, to **मया** from **अधिकृत्.** **अधिक्रियते इति अधिकृत्** is not a satisfactory explanation. **अधिकृता यष्टिः** would mean ' the stick or staff prescribed as an emblem of the office.'

ईक्षितुं for **ईक्षितं** is not a good reading. For then the infinitive would have to be construed with **न अलं** and the sentence grammatically would be **अहं ईक्षितुं नालम्** ; but the nominative form, **अहं** occurs nowhere in the verse while the instrumental **मया** occurring in the third line fits in with every other predicate. In every case almost, the predicate is a past passive participle and **ईक्षितं** in place of **ईक्षितुं** brings that predicate too into harmony with the other predicates. For a similar reason **समालम्बिता** is better than **समालम्ब्यते**. We must not tamper with the original text but where different readings are found we may discriminate and choose such as appear satisfactory and are at the same time not exposed to the suspicion of being interpolated emendations.

I differ with the commentator as to the construction to be put on the first line of this stanza. The commentator construes it as **उच्चैः (=महति) चक्षुषि सत्यपि अलं न ईक्षितं, श्रुत्वाऽपि न आकर्णितम्** He takes '**अलं**' with '**न ईक्षितं**' and '**उच्चैः**' with '**चक्षुषि,**' treating the indeclinable **उच्चैः** as equivalent to the adjective **महति** and qucting his authority for so doing. He appears to be driven to this shift, perhaps, partly by the consideration that '**उच्चैः**' and '**अलं**' as both modifying **ईक्षितं** would, in some manner, involve redundance, and partly by the consideration that ' not seeing what passes around ' is, in his opinion, perhaps, a more intelligible point of resemblance between an old man with his sight weak-

ened and a Kanchukin not looking about in order to avoid all suspicion as to his having a prying habit. But 'not looking up' is an equally intelligible point of resemblance since an old man bent down with age is not able to lift up his head, while the Kanchukin dare not hold up his head for fear lest he should appear deficient in modesty. As for the other difficulty, it is easily got over by taking '**अलं**' with '**न आकर्णितम्.**'

सेवास्वीकृतजीवितस्य—सेवया स्वीकृतं (स्वाधीनीकृतं) जीवितं यस्य—whose life is mastered or held in bondage by the circumstance of service, whose life is sold to service.

आकाशे—This talk in the air or conversation with an absent party supposed to be visible to the party on the stage but not to the audience is a device often employed to carry forward the action without introducing a scene or a dialogue which does not promise to be lively or interesting. The party on the stage generally makes inquiries and repeats aloud the answers which he or she pretends to receive, that the audience may be enlightened on what is transpiring.

पत्युः समरविजयाशंसया to be construed with **आरब्धनियमा.**

समरविजयस्य आशंसया आरब्धः नियमः यया सा. Having entered on a fresh course of pious observances from a desire to ensure victory to her husband's arm on the battlefield.

निर्वर्तित—Past pass. part. of **निर्वर्तय** casual of **वृत्** with **निस्** Accomplished, completed, performed.

गच्छ त्वमात्मव्यापाराय—Go about your business.

स्त्रीभावेऽपि वर्तमाना—Though a woman.

योऽयं......अनुभवति—Since he is still indulging in the pleasure of the company of his ladies of the harem, though his enemies, the sons of Pāndu, are already up in arms and aided by Krishna whether even in themselves they are formidable enough or not.

Here is another touch in the picture of Duryodhana as a morally contemptible character.

इदमपरमयथातथं स्वामिनश्चेष्टितम्—Here is another instance of improper conduct on the part of His Majesty.

आशस्त्रग्रहणात् अकुण्ठपरशोः तस्य मुनेः अपि जेता अयं भीष्मः पाण्डुसूनुभिः शरैः शायितः अस्य तापाय न भवति । प्रौढानेकधनुर्धरारिविजय-श्रान्तस्य एकाकिनः बालस्य अरातिलूनधनुषः अभिमन्योः वधात् (अयं) प्रीतः।

आशस्त्रग्रहणात्—आ used idiomatically with the ablative—Ever since the time he first began to wield arms.

अकुण्ठपरशोः—अकुण्ठः परशुः यस्य तस्य. Whose battle-axe was never blunted or impeded in its operations.

शायितः—Past pass. part. of शायय्, casual of शी. Laid low or prostrated.

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य–प्रौढाः अनेके धनुर्धराः अरयः, तेषां विजयः, तेन श्रान्तस्य. Fatigued with defeating many veteran archers on the enemy's side.

अरातिलूनधनुषः—अरातिभिः लूनं धनुः यस्य सः, तस्य. Whose bow had been cut off by the enemy.

Translation :—The fact that Bhishma, here, has been prostrated with arrows by the sons of Pàndu causes him no anxiety—Bhishma, the vanquisher even of that renowned sage (Parashuràma) whose axe was never impeded in its activity ever since he began to practise the use of arms. While he is mightily pleased at the slaughter of Abhimanyu who was a mere boy fighting single-handed and already fatigued with the labour of overcoming a number of veteran archers on the enemy's side and deprived of his bow which was cut off by foemen.

P. 14. **विष्कम्भक** is thus defined :—वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः संक्षिप्तार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ।

विष्कम्भक is an interlude between two acts performed by one or more characters of middle rank, (मध्यपात्र's) in which case it is called शुद्धविष्कम्भक,or by characters of middle rank and the lowest rank (नीचपात्र's) together, in which case it is called संकीर्णविष्कम्भक; it is employed in order to indicate briefly any events that have happened or any events that will form the subject of representation in the immediate future.

In the present case, the विष्कम्भक tells us of the fall of Bhisma and the slaughter of अभिमन्यु as bygone events and prepares us for the coming scene displaying Duryodhana's frivolous dalliance with his Queen.

विगलितधीरभावा अत्यन्तं संतप्यसे—विगलितः धीरभावः यस्याः सा. With your courage so utterly lost ; so completely dis-heartened. Why do you allow yourself to be so cruelly tormented by mental anguish, getting so completely disheartened.

अकुशलदर्शन: (स्वप्न:) अकुशलं दर्शनं यस्य स:. The sight of which is ominous.

प्रतिष्ठापयन्त्यौ (स्वप्नं)—By way of counteracting or reversing the effect of the dream. The present participal adjective is used idiomatically to denote the purpose of the action denoted by the predicate, परिहरिष्याव:. Let us resort to the remedies of **प्रशंसा** and **देवतासंकीर्तन** in order to counteract or reverse the effect of the dream.

कुशलपरिणाम:—Happy in the consequences.

गुप्त्या साक्षाद्वा स्वयं अन्येन वा कृत:, महान् अल्पो वा अपकारिण अपकार: महतीं प्रीतिं करोति ।

Translaiion :—An injury inflicted upon enemies, whether surreptiously or openly, whether by oneself or by another, whether serious or slight, bestows supreme satisfaction.

P. 15. **समुच्छ्वसितमिव नश्चेतसा**—Our soul has bloomed, as it were ; our heart swells with joy.

St. 4. शिखण्डिनं पुरस्कृत्य जरति गांगेये हते पाण्डुपुत्राणां या श्लाघा सैव अस्माकं भविष्यति ।

Translation :—We shall deserve the same praise that was due to the sons of Pàndu when the aged Bhîshma was slain by them by putting Shikandin in front.

सवैलक्ष्यम्—With a look of embarassment, with astonishment.

न ममायं......विज्ञापयामि—This is not what I mean ; but I submit my remark in the sense that we have never hitherto witnessed the failure of your valour.

The Kanchukin sees that the king does not relish his plain speaking and so temporises by recourse to flattery. His words may have a double meaning. He may mean : ‘ We never *heretofore* witnessed the failure of your valour ; but now for once we see your chivalry fail in the dishonourable fight to which your generals had recourse in order to kill Abhimanyu.’ While the ostensible meaning of his remark may be :—‘ We have never

hitherto witnessed the failure of your arms and therefore it is not strange that Abhimanyu has been killed.'

The king takes the ostensible meaning and falls to ranting; but, by an ominous slip of the tongue, says the reverse of what he means.

St. 5. सहभृत्यगणं सबान्धवं ससुतं सहानुजं सुयोधनं पाण्डुसुतः संयुगे स्वबलेन न चिरात् निहन्ति ।

Translation :—The son ot Pàndu shall ere long slay, in battle by strength of his arms, Suyodhana together with the whole retinue of his servants, his kinsmen, his sons and his brothers.

He should have said 'सुयोधनः पाण्डुसुतम्' instead of 'पाण्डुसुतः सुयोधनम्,' a correction made by the Kannchukin presently in answer to the king whose attention was drawn to the error by the Kanchukin's ejaculation and prayer.

अनामन्त्र्य—Without taking leave of me.

इति व्याक्षिप्तं मे मनः—So my mind is distracted, is made uneasy; so I am ill at ease.

एतत्तुहिनकण.........बालोद्यानम्—एतत् अग्रतस्ते बालोद्यानम् —Here is the Balodyana garden just in front of you.

The remaining words are long compounds qualifying बालोद्यानम्

तुहिन...प्रकरम्–तुहिनस्य कणैः शिशिरः समीरणः, तेन उद्वेल्लिताः बन्धुराः. शेफालिकाः, ताभिः विरचितः कुसुमानां प्रकरः यत्र तत् (बालोद्यानं) Where there is a bed of flowers formed by the lovely *shephalika* plants when shaken by the wind, very cold on account of (its bearing) particles of frost.

उद्वेल्लिताः = Shaken, waved. बन्धुराः = Lovely. I perfer the reading 'बन्धुर' to 'बन्धच्युत.' For बन्धच्युत can qualify शेफालिका, , only if it means शेफालिका flowers instead of the plants and then शेफालिकाकुसुमैः विरचितः कुसुमानां प्रकरः यत्र would involve some redundance of expression. The meaning, however, would be :—'Where there is a bed of flowers supplied by the *Shephalka* flowers that have dropped down from their stems, being rudely shaken by the wind &c.'

ईषदालोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यम्—ईषद् आलोहिताः मुग्धानां वधूनां कपोलाः, त इव पाटलानि लोध्राणां प्रसूनानि, तैः विजितं श्यामलतानां सौभाग्यं यत्र तत्. Where the beauty of the dark-green creepers is outdone by *lodhra* flowers that are rosy

like the reddish cheeks of fair damsels. Or it may be '**श्यामलतायाः सौभाग्यं,**' श्यामलता being an abstract noun from **श्यामल.** The meaning would be:—' where the dark-green beauty ((probably, of the back-ground consisting of the foliage) is out-done by the flowers &c.'

उन्मीलित...शीतलं-उन्मीलितानि वहुलानि कुन्दकुसुमानि, तैः सुरभि च शीतलं च । Which is cool and fragrant with great abundance of full-blown *kunda* flowers.

प्रभातकालरमणीयम्- प्रभातकालेन or ०काले रमणीयम्,which looks the more attractive at this morning hour.

P. 16. St. 7. प्रालेयमिश्रमकरन्दकरालकोशैः रजनीप्रबुद्धैः पुष्पैः समं निपतिताः अलयः अर्कांशुभिन्नमुकुलोदरसान्द्रगन्धसंसूचितानि कमलानि पतन्ति (=अभिपतान्ति) ।

प्रालेय......कोशैः-प्रालेयेन मिश्रः मकरन्दः, तेन करालाः कोशाः येषां तैः The interiors of which are granulated with the juice mixed with frost.

रजनीप्रबुद्धैः—रजन्यां प्रबुद्धानि, तैः Opening at night.

अर्कांशुभिन्न......संसूचितानि-अर्कस्य अंशुभिः भिन्नाः मुकुलाः, तेषां उदराणि तेषां संबंधी सान्द्रः गन्धः तेन संसूचितानि (कमलानि). Revealed by the deep fragrance issuing from the interiors of buds newly opened by the rays of the sun.

Translation :—The bees, having dropped down on the ground along with the night-blooming flowers with their interiors granulated with the juice mixed with frost, now fall upon day-lotuses brought to their notice by the deep fragrance proceeding from the interiors of the buds newly opened by the rays of the sun.

The idea suggested indirectly is, according to the commentator that the bees ungratefully desert the flowers that supported them till the moment of their fall and seek new flowers in a thriving condition. Where in this way the imputation or rational or purposeful behaviour to an irrational creature of thing is indirectly implied in a description, there is said to be the figure **समासोक्ति**. But in the present case, the words employed in the description do not, in my opinion, unmistakably imply such imputation and therefore this is not a clear case of **समासोक्ति**. It is a plain description of a phenomenon in nature, fancied or real.

The king's attention is caught by another feature of the morning scenery and he contemplates it in a light that bespeaks a sensual mind.

St. 8. जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानोः हस्तैः नृपतय इव स्पृश्यमानाः (सन्तः) विबुद्धाः, घनपरिमलस्तोकलक्ष्यांगरागाः एते द्विरेफाः स्त्रीभिः सार्धं विकचनलिनीगर्भशय्यां मुञ्चन्ति ।

जृम्भारम्भ......प्रविष्टैः–जृम्भायाः आरम्भेण प्रविततः दलानां उपान्ता तेषां जालानि, तैः प्रविष्टाः (हस्ताः) That entered through the network of the edges of petals now stretched outwards at the commencement of the blooming process.

घनपरिमल......रागाः—घनः परिमलः यस्य, एतादृशः स्तोकं लक्ष्यश्च अंगरागः येषां एतादृशाः (द्विरेफाः) whose pigment of rich fragrance applied to the body is now but slightly visible. The coating of pollen dust covering the body of the drone is spoken of as its **अंगराग** and it is now but indistinctly visible, because most of it has been rubbed off by the caressings of the sweet-heart during the night.

विकचनलिनी......शय्यां—विकचयाः नलिन्याः गर्भः एव शय्या ताम् The bed in the interior of the lotus now full-blown.

Translation :—Here these drones are quitting, along with their mates, their bed in the interiors of day-lotuses now full-blown, being roused from their sleep by being touched, like so many kings by the rays of the sun penetrating through the meshes formed by the borders of petals stretched wide on account of the blooming process (of the flower) having commenced ; and their pigment of rich odour (namely, the crust of pollen dust covering their bodies) is but indistinctly visible (most of it having been rubbed off in their nightly dalliance with their sweet-hearts.)

Here there are all the elements of **समासोक्ति** except that the imputation to the drones of another's experience and behaviour (those of kings in the present case) is not suggested by implication but directly expressed by the insertion of the phrase **नृपतय इव**. Without the words **नृपतय इव**, the figure would be **समासोक्ति**; with them it is **उपमा**, not **समासोक्ति**.

अनुपदम्—Close upon your heels.

अतिसंतापोपगृहीतहृदयया—अतिसंतापेन उपगृहीतं हृदयं यस्याः सा, तया. With my mind wholly possessed with anguish.

लताजालेन अन्तरितः—Screened by this network of creepers.

मन्त्रयमाणा—Talking secretly or confidentially.

विश्रब्धालापः—Confidential talk.

आविषयः खलु दुर्योधनो भवत्याः कोपस्य—Duryodhana, indeed, does not deserve your resentment.

St. 9. मया प्रमादात् कण्ठे भुजलतापाशः किं शिथिलीकृतः, निद्राच्छेदविवर्तनेषु (किं) अद्य अभिमुख न संभावितासि, स्वप्ने त्वया (किं) अन्यस्त्रीजनसंकथालघुः अहं लक्षितः, प्रिये परिजनोपालम्भयोग्ये मयि कं दोषं पश्यसि।

निद्राच्छेदविवर्तनेषु—निद्रायाः छेदेषु यानि विवर्तनानि तेषु. In the turnings from side to side during breaks of sleep.

अन्यस्त्रीजनसंकथा लघुः—अन्येन स्त्रीजनेन संकथा, तया लघुः Debased to the extent of engaging in wanton talk with other women.

Translation :—Have I been guilty of loosening the grip of my arms round your neck through carelessness? Have you not been, this day, honoured by me sufficiently by lying face to face with you, in the repeated process of turning from side to side during breaks of sleep? Did you see me in dream so far debauched as to be talking wantonly with another woman? O beloved, what fault have you found in me who deserve, at your hands, to be rebuked like a servant (if found guilty)?

अभिमुखी for **अभिमुखं** would make some difference in meaning, which, however, need not to be dwelt upon.

Duryodhana's thoughts, as expressed here, are full of nauseating sensuality.

P. 60 St. 10. अस्मदुपाश्रयैकचित्ता इयं प्रेमनिबद्धमत्सरेण मनसा मम अपराधलेशं स्वयं उत्प्रेक्ष्य अतिवल्लभत्वात् नियतं कुपिता।

अस्मदुपाश्रयैकचित्ता—वयं उपाश्रयः यस्य, एतादृशं एकं चित्तं यस्याः सा. Whose heart rests upon me as its sole resort.

This is evidently the force of the compound but the position of **एक** before **चित्त** renders the compound difficult to explain except by such device as is resorted to by the commentator, who explains **एकचित्त** as meaning **श्रेष्ठचित्त** and quotes his authority for that meaning of the word **एक**. One other way to explain this compound seems possible, though this too is by no means satisfactory. It is this:—**अस्माकं उपाश्रयः = अस्मदुपाश्रयः; एकं चित्तं यस्याः सा एकचित्ता**, where **एकं** means **केवलं** and thence **अनन्यगामि** by a rather unjustifiable stretch; thus **एकचित्ता** would mean 'having a mind solely given to,' 'having her thoughts exclusively rest-

ing upon.' Lastly **अस्मदुपाश्रये एकचित्ता**— 'with her thoughts exclusively resting upon our support and favour.' To be true to the intended sense, the compound should have the form' **अस्मदेकोपाश्रयचित्ता.**' The plural **अस्मत्** is not in keeping with the singular **मम** occurring later in the same verse.

प्रेमनिबद्धमत्सरेण--प्रेम्णा निबद्धः मत्सरः यस्मिन् तत् (मनः) Where jealousy is excited by love.

Translation:—This lady, whose heart rests upon me as its sole resort, has surely herself fancied some slight error in me with an imagination in which jealousy has been excited by love, and is consequently angry with me—all the more so owing to the very circumstance of my being so dear to her.

अतिशायितदिव्यरूपिणः-अतिशायिताः दिव्याः (प्राणिनः) येन तत् अतिशायितदिव्यं (रूपं); then with the Taddhita suffix, इन्, denoting possession, the form अतिशयितदिव्यरूपी is arrived at; अतिशयितदिव्यरूपं विद्यते अस्य इति । Possessed of a beauty of form surpassing that of celestial beings.

नकुलस्य दर्शनेन उत्सुका जाता हृतहृदया च—I became eager and my heart was ravished at the sight of the ichneumon.

The ambiguity of the word **नकुल** as meaning both an ichneumon and the fourth of the Pāndavas occassions great misapprehension, though for a moment only, in Duryodhana's unsteady mind, especially on account of the circumstance that Duryodhana does not know yet that Bhānumati is describing only a dream and no adventure from real life.

तत्किमनया...विप्रलब्धः—Have I been deceived then by this wretch (apparently)so deep in love with the son of Mādri?

माद्रीसुते (नकुले) अनुरक्ता— Completely attached to the son of Mádri.

कुलटाविप्रलभ्यमान....किं वक्ष्यासि :— 'What will you say now, you who made so much of yourself though cuckolded all the while by an unfaithful wife ?' Can you hold up your head now ? किं न वक्ष्यसि or किं किं न वक्ष्यसि is also read in place of **किं वक्ष्यासि.** The interpretation which can be put upon the sentence then is:–' You who hitherto thought so highly of yourself though cheated all the while by an unfaithful wife, how many things would you not say now—how many things would you now

wish not said—how many things would you fain unsay now?' You would wish you had not said the many boastful things that you did say.

एतदर्थमेव......परिभ्रान्त:—It was for this very purpose that this lady sought solitude so early in the morning and is displaying such solicitude for a confidential talk with her companions. But Duryodhana, ignorant of the inner working of the vicious woman's heart wandered far from truth or laboured under great delusion.

विविक्तस्थानम्—A lonely place or solitude.

अविज्ञातबन्धकीहृदयसारः—अविज्ञातः बन्धक्याः हृदयसारः येन सः Unacquainted with the true character of the vicious woman's heart, not knowing of what stuff the vicious woman's heart is made.

मत्परिग्रहपांसनि–मम परिग्रहस्य (स्वीकरणस्य) पांसनि (दूषिके) O woman vitiating my acceptance of you for wife, vitiating my marriage with you.

The other reading is **मत्परिग्रहपांशुले** or **पांसुले**—मम परिग्रहश्चासौ पांशुला or पांसुला च where परिग्रह means lawfully wedded wife. 'O sinning wife!'

The first reading is better.

P. 18. St. 11. मम पुरः तव तत् भीरुत्वं, ईदृशानि साहसानि, अस्मद्वपुषि सा श्लाघा, विनयव्युत्क्रमेऽपि एष रागः, जडमतौ मयि तच्च औदार्यं, चापले कोऽपि पन्थाः; तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलीनम्।

How marked was your timidity in my presence! while such are the adventures (of which you are capable). What praise you bestowed upon our person! while such is your predilection for transgressing the bounds of modesty. What courtesy you showered upon me, a silly credulous fellow! while you can show such ingenuity in your mode of wantonness. In what an illustrious, pure family you claim your birth? While so deep is the scandalousness of your conduct.

कौलीनम् is derived from कुलीन and means कुलीनत्व; but it means also the opposite of कुलीनत्व— it means (1) a public scandal or (2) scandalous act or conduct and, with reference to this sense, the derivation of the word is a puzzle.

विनयव्युत्क्रमः—विनयस्य व्युत्क्रमः—Overstepping the limits of conjugal fidelity.

एष रागः—Such is your delight (in transgressing &c).

वितमसि—विगतं तमः यस्मात् तस्मिन्.

अशालीनत्वम्—Boldness, immodesty.

St. 12. पापहृदये ! यस्मिन् मत्सुरतोपभोगः रहसि चिरप्रणयनिर्भरबद्धभावं आवेदितः, तत्रैव अस्मिन् सखीजने अद्य दुश्चरितं निवेदयन्ती न ह्रीणासि।

चिरप्रणयनिर्भरबद्धभावम्— चिरप्रणयेन निर्भरं बद्धः (समर्पितः) भावः (अभिप्रायः) यस्मिन् कर्माणि यथा स्यात्तथा. In such a manner as to disclose your whole mind unreservedly owing to long-formed familiarity.

Translation :—O wicked-souled woman, are you not ashamed to tell of your shameful deed to-day before the very friends to whom you used to speak, in secret, of your enjoyment of amourous sports with me with such freedom as to disclose your whole mind without reservation owing to your long-formed intimacy with them ?

परवनितावस्कन्दनप्रगल्भस्य—परस्य वनितायाः अवस्कन्दने प्रगल्भः तस्य—Bold or audacious enough to assault another's wife.

माद्रीसुतहतकस्य—माद्रीसुतश्चासौ हतकश्च तस्य— That wretch of a son of Màdri, the accursed Màdrî's son.

अथवा इयमेव तावत्पापशीला प्रथममनुशासनीया—Or rather this wicked-souled woman herself must be punished first. **पापशीला**—पापं शीलं यस्याः सा. Habitually given to sinning, sinfully disposed.

प्रभातमङ्गलतूर्यरवमिश्रेण--प्रभातसंबंधीनि मंगलद्योतकानि तूर्याणि, तेषां रवः, तेन मिश्रः (संगीतरवः) Blended with the sound of auspicious musical instruments played upon at day-break.

वारविलासिनीजनसंगीतरवेण—वारविलासिनीजनस्य संगीतं, तस्य रवः, तेन—By the sound of the music of harlots.

सवितर्कम्—In a conjecturing or surmising manner, in the manner of one that guesses or conjectures.

किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं भवेत्—Does it follow then from her words that 'she was awakened' that it is after all the vision of a dream that she has described ?

अथवा सखीवचनादेव व्यक्तिर्भविष्यति— Or the doubt will be cleared up by her friend's reply.

P. 19 **अत्याहितम्**—(महाभीतिः) Great alarm, hence secondarily, (महाभीतिहेतुः) anything causing great alarm.

यदिहात्याहितम् तद्—अपह्रियताम्—whatever there is here (in this dream), causing serious alarm—let that be washed off with the water of rivers like the Ganges.

आहुतिहुतः—आहुतिभिः हुतः (हुताशनः) ; or, as the commentator dissolves the compound, आहुतयः हुताः अस्मिन् इति ; in this case the compound is like अग्न्याहित.

मयापुनर्मन्दधियाऽन्यथैव संभावितम्—But dull-witted as I am, I formed a wrong impression about the whole thing, I misunderstood the whole thing.

P. 19 S. 13. दिष्टया अहं अर्धश्रुतविप्रलम्भजनितक्रोधात् नो गतः दिष्टया अर्धकथने मया किंचित् परुषं नो व्याहृतम्, दिष्टया विमूढहृदयं मां प्रत्याययितुं कथान्तं गता (भानुमती), दिष्टया जगत् मिथ्यादूषितया अनया विरहितं न जातम् ।

अर्धश्रुतविप्रलम्भजनितक्रोधात्— अर्धं श्रुतं, तेन विप्रलम्भः, तेन जनितः क्रोधः, तस्मात्. Through anger provoked on account of the deception due to (Bhànumati's account) being but half heard.

विमूढहृदयम्—विमूढं हृदयं यस्य सः, तम्. Whose mind is silly or fatuous.

प्रत्याययितुम्—Inf. from प्रत्यायय, casual of इ with प्रति. In order to convince or carry conviction.

दिष्टया—an indeclinable used in the sense of 'luckily, 'happily,' 'fortunately.'

अर्धकथने—In the middle of her narrative.

Translation :—Lucky it was that I did not step forth (into Bhànumati's presence) in the heat of the passion aroused on account of the misapprehension caused by my having but half heard (Bhanumati's account) ; lucky it was, too, that I did not angrily utter anything harsh while yet her narrative was but half finished. Happy it was that Bhànumati did go to the end of her story so as to bring the real state of things home to me, silly-minded as I am. Fortunate it is that the world is not made devoid of her through a false accusation against her.

Duryodhana means that he was about to lay a false charge at her door and send her out of the world ; but that luckily this did not happen.

मिथ्यादूषिता—Falsely accused or vilified.

प्रशस्तम्—Happy or auspicious ; of good omen ; auguring well.

अशुभसूचकम्—Foreboding ill; of bad omen; auguring ill.

अपवार्य—Warding off, (of course the party sought to be kept out of hearing; in the present case such party is Bhànumatî). This stage direction is to be understood more literally than one is apt to imagine at first sight. The party wanting to make a secret communication to another so as to prevent a third party from hearing, actually holds up the palm of the hand with a certain configuration of the fingers so as to form a sort of screen to shut out the third party from view and hearing. For a definition of this stage direction, cf. **तद्भवेदपवारितम्। रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते। त्रिपताककरेणान्यानपवार्यान्तरा कथाम्।'**

As remarked by the commentator, the reading assigning the speech-aside to **सखी** and **चेटी** together is absurd and probably spurious, though it is adopted here because it is found in a majority of the manuscripts and printed editions used in fixing the text for the present edition. The sensible and probably the true reading is '**(सखी चेटी च अन्योन्यमवलोकयतः)—सखी (अपवार्य.)** The party that speaks aside is also the party that speaks aloud later and, as in this latter speech Bhànumatî is addressed as **सखि** it follows that it is the **सखी** that makes both the speeches, rather than the **चेटी** who would not address Bhànumatî as **सखि.**

अलीकं—A lie, a fib, a make-believe.

प्रियसख्या अपराधिनी भविष्यामि—I shall have done wrong to my dear friend, I shall have sinned against her.

स एव स्निग्धो जनो यः......भणति—That person is a true friend who, when consulted, says that which is salutary though unpalatable or disagreeable.

अशुभनिवेदनम्=अशुभनिवेदकम्.

द्विजातिजनप्रतिग्रहेण—**द्विजातिजनाय यः प्रतिग्रहः तेन.** By gifts made to Brahmans with proper religious ceremony.

अन्तर्यताम्—Let (it all) be warded off or averted. Imperative 3rd sing., passive, from the Denominative **अन्तरय,** formed form **अन्तर** used as an adj.

न प्रशंसन्ति—Do not commend (as auspicious or of good omen).

नकुलेन पन्नगशतवधः......अनिष्टोदर्कं तर्कयामि. With this reading we miss **इति** after **अनिष्टोदर्कं** which, therefore, must be supplied. For **अनिष्टोदर्कं** is an adjective qualifying **स्तनांशुकापहरणं**

and, by लिंगविपरिणाम, qualifying also **पन्नगशतवधः**. Now as **पन्नगशतवधः** is in the nominative, it follows that **स्तनांशुकापहरणं** also is in the nominative and therefore **अनिष्टोदर्कं** must also be in the nominative, being the predicate with the copula understood after it; the whole constitutes a clause by itself and must be followed by **इति** to show its relation as object to **तर्कयामि.** Or else **पन्नगशतवधः** should be **पन्नगशतवधं,** in which case each word may be supposed to be in the accusative and **अनिष्टोदर्कं,** to be predicative adjective, the whole being object to **तर्कयामि.**

अनिष्टोदर्कं—अनिष्टः उदर्कः यस्य where **उदर्कः** would mean **भाविफलं.** 'The future result of which is evil;' 'the fruition of which in the future is full of evil;' or the compound may be dissolved as **अनिष्टं उदर्के यस्य** where **उदर्क** would mean 'future time' and the whole compound word would mean 'which has evil lying in its future,' 'pregnant with evil,' fraught with evil.' In either case the meaning of the compound is materially the same.

St. 14. **प्रायेणैव हि शुभाशुभाः स्वप्नाः कामं दृश्यन्ते। इयं शतसंख्या पुनः सानुजं मां स्पृशतीव।**

शुभाशुभाः—शुभाश्च अशुभाश्च. कामम्—It is true that &c. **प्रायेण—बाहुल्येन.**

Translation :—It is true that dreams, some of them auspicious and others ominous, are dreamt in large numbers; (so one need attach no significance to them). But this number, one hundred, (in **अहिशतवध**)as it were, touches me with my brothers, or seems to point to me with my brothers.

पर्यायेण हि दृश्यन्ते etc. is another reading. The meaning would be 'It is true that dreams, good and bad, are dreamt alternately etc.' But 'alternately' must not be understood literally, for it is far from being a matter of our actual experience that good dreams and bad ones come by alternation or succeed one another in definite order. The sentence must be taken to mean generally that sometimes good dreams come and then bad ones and so on, and therefore no significance ought to be attached to them. The second line has the same force in either case.

P. 20. **वामाक्षिस्पन्दनम्—वामस्य अक्ष्णः स्पन्दनं**—The throbbing of the left eye (which is regarded as inauspicious in the case of a male.)

ममापि नाम दुर्योधनस्य अनिमित्तानि हृदयक्षोभमावहन्ति—How strange that bad omens create a perturbation of mind even in me, Duryodhana!

सावष्टम्भम्—Proudly, haughtily.

भीरुजनहृदयप्रकम्पनेषु—भीरुजनानां हृदयानि प्रकम्पयन्तीति (Omens) capable of occasioning tremor in the hearts of cowardly people, capable of alarming cowards.

का गणना दुर्योधनस्य एवं विधेषु—Of what account does Duryodhana hold omens like these capable &c.? What recks he of them?

गीतश्चायमर्थोऽङ्गिरसा—This very view (the one I am inclined to take about prognostics) is expressed in verse by the sage अङ्गिरस्. The commentator says that the word 'अङ्गिरसेन' in place of 'अङ्गिरसा' would make the allusion more readily intelligible; for आङ्गिरस or बृहस्पति (आङ्गिरस being one of the names of बृहस्पति) is known to have been the propounder of rationalistic and sceptical views and may well have written such a verse as the one quoted. But we may suppose that अङ्गिरस was a similar writer though nothing is known about him now.

St. 15. ग्रहाणां चरितं स्वप्नः तथा अनिमित्तौत्पातिकं काकतालीयं फलन्ति। तेभ्यः प्राज्ञा न बिभ्यति।

अनिमित्तौत्पातिकम्—अनिमित्तानि च औत्पातिकानि च तेषां समाहारः। (a समाहारद्वन्द्व compound). Bad omens and portents.

काकतालीयम्—adverb formed from the compound word, काकताल with the suffix 'छ' in the sense of इव. The word is equivalent in sense to काकतालवत्—After the fashion of the crow and the palm tree, that is to say, in the same manner in which the palm tree broke immediately after a crow sat upon it. Now the palm tree did not give way on account of the weight of the crow, but the breaking of the tree and the sitting of the crow accidentally coincided in time. So any two events happening one after another in immediate succession but not related as cause and effect are likened to the sitting of the crow and the breaking of the tree. The phrase काकतालीयं, therefore, means, as an adverb, 'accidentally,' 'by an accidental coincidence.'

Translation:—It is only by accidental coincidence that the motions of planets (or rather their positions in the heavens)

dreams, bad omens and portents bear fruit (show the results ascribed to them); the wise do not fear them.

For 'अनिमित्तौत्पातिकं तथा,' there is another reading 'अनिमित्तान्युपयाचितम्' which is better; for अनिमित्तं and औत्पातिकं are redundant as औत्पातिकं may be included under अनिमित्तं; while उपयाचितं brings in a new idea as denoting 'any offering promised to a deity in the event of a particular desire being fulfilled;' the same as नवस in Marathi. The efficacy of this too would be denied by a rationalistic thinker.

तद्भानुमत्या......अपनयामि—So let me remove Bhànumatî's vain fears—fears so natural to a woman's heart.

उदयगिरि......रथवरः—उदयगिरेः शिखरान्तरेण विमुक्तः रथवरःयस्य Whose excellent chariot is separated from (has risen above) the space between the (adjoining) summits of the rising mountain. **विगलत्सन्ध्याराग......मण्डलः**—विगलन् संध्यासंबंधी रागः यस्य एतादृशः, प्रसन्नं दुरालोकं च मण्डलं यस्य एतादृशश्च Whose twilight ruddiness is fast slipping away or vanishing and whose orb is consequently serene and difficult to gaze upon. *v. l.* 'उदयगिरिशिखरान्तरविमुक्तरथवरविदलितसन्ध्यारागप्रसन्नतरालोकमण्डलः.' 'शिखरान्तरितविमुक्त &c.' makes good sense.

दुरालोकं—दुःखेन आलोकितुं शक्यम् unpleasant to look at, dazzling.

शाणितकनकपत्रसदृशेन—शाणितानि कनकपत्राणि, तैः सदृशः (किरणनिवहः) Resembling leaves of burnished gold.

लताजालान्तरापतितकिरणनिवहेन—लतानां जालस्य अन्तरे आपतितः किरणानां निवहः. तेन. With a multitude of beams coming in through the interstices of a net-work of creepers.

पिञ्जरितोद्यानभूमिभागः—पिञ्जरितः उद्यानसंबंधी भूमिभागः येन. Who has coloured or dyed the ground in the garden in yellow.

पूरितप्रतिज्ञः (पुरुषः) पूरिता प्रतिज्ञा येन सः.—A man who is accustomed to carry out his resolutions; an iron-willed man. Or it may mean 'a man who has accomplished his vow of revenge upon the enemy' and is, therefore, a terror to him.

दुःप्रेक्षणीयः is just like दुरालोकः, which is explained above.

कुसुमचन्दनगर्भेण (अर्घ्येण)—कुसुमानि च चन्दनं च गर्भे यस्य एतादृशेन (अर्घ्येण). (Materials of worship) including flowers and wet sandal powder.

समयस्ते पर्युपस्थातुं—It is time for you to wait upon (the sun).

सपर्या—पूजा—Worship, adoration.

साधुतरः अवसरः—A fitting opportunity, a suitable moment.

संज्ञया परिजनमुत्सार्य—Sending away or dismissing the attendants with a signal. उत्सार्य is an indeclinable past part. From उत्सारय, the causal of सृ with उत्.

हन्त कृतोऽस्याः प्रियसख्या नियमभंगो राज्ञा—Alas! The king is sure to violate the vow of pure life taken by our dear friend, (Bhànumatî). The seriousness of Bhanumatî is throughout displayed by the author in contrast with the frivolousness and levity of Duryodhana.

कृतः—The past part is used to denote immediate future about which there is no uncertainty.

P. 21. **अम्बरमहासरएकसहस्रपत्र**—अम्बरमेव महत् सरः, तत्र एकसहस्रपत्रमिव, तादृश, (O sun-god!), the one thousand-petalled lotus in the vast lake, namely the heavenly vault.

पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक—पूर्वदिशा एव वधूः,तस्याः मुखमण्डलस्य कुङ्कुमविशेषक इव (कुङ्कुमतिलक इव) तादृश. Oh mark of saffron powder for the fair round face of the damsel, namely, the Eastern Quarter!

सकलभुवनाङ्गनदीपक—सकलभुवनमेव अङ्गनं तस्य दीपक इव, तादृश. O light for the court-yard, namely, the whole world.

कुशलपरिणामि—The suffix इन् may be the *Tadhita* or secondary suffix applied to the noun परिणाम, or it may be the *Krit* or primary suffix applied to the root नम् with परि. In the first case कुशलः परिणामः विद्यते अस्य इति. In the second case कुशलं यथा तथा परिणमते इति. The ultimate meaning is the same in either case: 'ending happily, resulting in good;' 'bringing forth happy results.'

अत्र स्वप्नदर्शने......भवतु—I pray that whatever there is, threatening mischief, about the dreaming of this dream, may become, by virtue of my adoration of the divine sun, productive of happy results for my lord with his hundred brothers.

भूमौ पातयति—Lets fall on the ground.

तत्प्रभवति अत्र अनुशासने देवी—So you, O dear Queen, have full power to punish me.

किं सम्भ्रमेण। परिजनपथवर्तिनि अत्र धवलदीर्घापाङ्गसंसर्पि चक्षु विकिर। मां स्मितमधुरं उदारं उच्चैः आलप। मम पाण्योः अञ्जलिः त्वां सेवितुं प्रभवति।

धवलदीर्घापाङ्गसंसर्पि (चक्षुः)—धवलेन दीर्घेण च अपाङ्गेन संसर्पति, तत् शीलं यस्य तत्—Accustomed to move unsteadily across the white, extensive corner.

परिजनपथवर्तिनि अत्र—परिजनस्य पन्थाः; परिजनपथः; परिजनपथे वर्तते असौ, तस्मिन्. अत्र stands for मयि. (Towards me) who stand in the character of a servant (before you).

स्मितमधुरम्—स्मितेन मधुरं यथा स्यात् तथा–**उदारं** यथा स्यात् तथा·

Translation :—My dear Queen, where is the good of this nervous excitement ? Direct towards me (lit. scatter upon me), standing in the position of your humble servant, your eyes which are so much accustomed to move across the long, white corners. Speak to me loudly **in** a manner charming on account of a sweet smile and also generous. Here my hands folded together are ready to wait upon you. (पाण्योः is superflous).

This is the mode of punishment which Duryodhana proposes to suffer at his Queen's hands. His words apparently convey the notion of a punishment but really imply an invitation to commence amorous sports. Bhànumatî is afraid lest he should come in the way of her piety and says :—

आर्यपुत्र अभ्यनुज्ञातया......अभिलाष :—Permitted by you, I have a mind to go through a certain course of religious observances.

श्रुतविस्तरः—श्रुतः विस्तरः येन एतादृशः. **श्रुतविस्तर...प्रति**—I have already heard all the particulars or details about your dream.

प्रकृतिसुकुमारं—प्रकृत्या सुकुमारं—Naturally delicate.

अलमेनं......खेदयितुम्—Do not fatigue or torture your naturally delicate body ; naturally delicate as you are, do not torture yourself. **अलं**, used with an infinitive, usually has no prohibitive force ; therefore the reading **आयास्य** for **खेदयितुम्** is better.

P. 22. **शङ्का मां बाधते**—Fear torments me ; a vague presentiment haunts me.

St. 17. यदि एवं क्राम्यसि (तर्हि) नः व्यासदिशां प्रकम्पितभुवां अक्षौहिणीनां किं फलं। द्रोणेन किं। अङ्गराजविशिखैः किं। भीरु! मे भ्रातृशतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकसरीन्द्रगृहिणी त्वं। तव किं शङ्कास्पदम्।

व्याप्तदिशाम्—व्याप्ताः दिशः याभिः तादृशीनाम् । Who have occupied all the quarters. **प्रकम्पितभुवाम्**-प्रकम्पिता भूः याभिः तादृशानाम्—Who have made the very earth tremble (beneath their weight). **अक्षौहिणी**—an army. **भुजवनच्छायासुखोपास्थिता**—भुजाः एव वनं, तस्य छाया, तस्यां सुखं उपास्थिता. Lying at ease in the shade of the thick wood, namely, the arms, (of my hundred brothers). **दुर्योधनकेसरीन्द्रगृहिणी**—दुर्योधनः एव केसरीन्द्रः, तस्य गृहिणी. The wife of the king of lions, namely Duryodhana. **शङ्कास्पदम्**—शङ्कयाः आस्पदम्—object of dread source of fear.

Translation :—If you pine thus, what is the use of our armies occupying all the quarters and making the very earth tremble (beneath their weight) ? What avails Drona ? What is the good of Karna's arrows (lit. arrows of the king of the Angas) ? You are the wife of the king of lions, namely Duryodhana, reposing comfortably in the shade of the wood, namely, the arms of my hundred brothers. What can be the object of dread to you.

युष्मासु सन्निहितेषु—When you are by.

आर्यपुत्रस्यैव मनोरथसम्पत्तिमभिनन्दामि—I solicit the realisation of your own ambitions, my lord.

St. 18. **प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं** (adj. to वक्त्रेन्दुं) –प्रेम्णा आबद्धे स्तिमिते च नयने, ताभ्यां (करणभूताभ्यां) आपीयमाना अब्जस्य शोभा येन (कर्त्रा) एतादृशः (वक्त्रेन्दुः), तम्—by which the beauty of a lotus flower is all imbibed with, or by means of, eyes possessed entirely with love and consequently motionless.

लज्जायोगात् अविशदकथम्—अविशदा कथा यस्य एतादृशः, तम्–Distinguished by indistinct talk on account of shyness.

मन्दमन्दस्मितम् - मन्दंमन्दं स्मितं यत्र—Marked by a gentle smile.

नियममुषितालक्तकाङ्काधरम्—नियमेन मुषितः अलक्तकाङ्कः यस्य, एतादृशः अधरः यत्र तम्. Characterised by a lower lip deprived of the *alaktaka* paint by the vow of holy life (taken by her).

(वक्त्रेन्दुं ते) पातुं वाञ्छा परमसुलभं किं नु दुर्योधनस्य—This sentence admits of being construed and interpreted in more ways than one.

(1) परमसुलभं (= अतीवसुलभं) ते वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु वाञ्छा (भवति) । Why, indeed, does Duryodhana wish to drink (kiss) your moonlike face which is so easily attainable ?

Bhànumatî being his wife, her face would be at his service whenever he might wish to kiss it. A thing so surely at one's command ought not to excite that eager longing which is felt in regard to a thing not easily accessible. Then how is it to be accounted for that Duryodhana does feel such a longing in regard to Bhànumatî's face? of course, not otherwise than by admitting his statement that his ambition does not extend beyond enjoying his beloved's company at his sweet pleasure. एतावन्त एव मे मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति). Because that is all his ambition, therefore he cannot help feeling a longing for her face though it is such a familiar thing to him.

(2) असुलभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु परं (अतिमात्रं) वाञ्छा (भवति)—Why, I should like to know, does Duryodhana feel a very eager longing for drinking your moon-like face so difficult to attain (except by rare luck as mine is)? Because, it must be admitted, enjoying Bhànumatî's company at his sweet pleasure is all his ambition.

(3) ते वक्त्रेन्दुं पातुं दुर्योधनस्य वाञ्छा । अपरं किं नु दुर्योधनस्य असुलभम् (पातुं वाञ्छाऽपरमसुलभं &c.) Duryodhana wishes only to drink your moon-like face; what else, indeed, is unattainable to him? His ambition cannot turn to any other object because none is inaccessible to him; it remains confined, therefore, to the one object of kissing your moon-like face.

This last interpretation appears to me the most natural of the three. Next to this I should prefer the first interpretation.

Translation of the whole according to the third meaning:—Duryodhana's longing is confined to drinking your moon-like face—a face which is, as it were, sucking up the beauty of a lotus by means of eyes possessed wholly with love and consequently motionless, which is distinguished by indistinct talk on account of shyness, which is marked by a gentle smile and which is characterised by a lip stripped of its *alactaka* paint by the vow of holy life. For what else is there, indeed, not attainable to Duryodhana (and so, capable of exciting his longing)? In the last interpretation is an interrogative pronoun meaning 'what.' In the first two interpretations it is an interrogative adverb meaning 'why' "wherefore.'

St. 19. भीरु ! दिक्षु व्यूढाङ्घ्रिपाङ्गः, अन्तरिक्षे तृणजटिलचलत्पांशुदण्डः, झाङ्कारी, शर्करालः, विटपिनां स्कन्धकाषैः सधूमः, प्रासादानां

निकुञ्जेषु अभिनवजलदोद्गारगम्भीरधीरः, चण्डारम्भः समीरः परिदिशं वहति । किं संभ्रमेण ।

भीरु चण्डारम्भः समीरः परिदिशं वहति । सम्भ्रमेण किम्- O timid one, a wind full of violence in its activity is blowing in every quarter. What occassion is there for so much flurry and excitement ?

चण्डारम्भः—चण्डः आरम्भः यस्य सः Very violent in its operation or activity.

परिदिशम्—दिशि दिशि इति ; used just like प्रतिदिशम्. All the remaining phrases are adjectival to समीरः.

दिक्षु व्यूढाङ्घ्रिपाङ्गः—व्यूढानि अङ्घ्रिपाणां अङ्गानि येन सः—By which branches of trees are widely tossed about in different directions.

व्यूढः—Past pass. part. of वह् with वि—Thrown or tossed about, disarranged.

अङ्घ्रिभिः पिबतीति अङ्घ्रिपः—A tree, so called because it sucks up moisture with its roots.

अन्तरिक्षे तृणजटिलचलत्पांशुदण्डः—तृणैः जटिलः चलश्च पांशूनां दण्डः यत्र सः—Attended with a column of dust intermixed with straw and in constant motion (gyratory motion, perhaps, in which case चलन् may be rendered freely by 'whirling round and round').

झाङ्कारी or **झङ्कारी**—Producing a shrill hissing sound. झाङ्कार or झङ्कार is an onomatopoetic word.

शार्कराल:—Wafting particles of sand or potsherds (शर्करा= (1)sand (2) a potsherd). शर्कराभिः अलते (शोभते) इति is the more grammatical of the two possible ways of deriving the word ; the other way is to take ल (लच् as it is technically called) as a suffix denoting possession, applied to the word शर्करा so that शार्कराल would mean शर्करावान्. But शर्करा does not appear in the list of the words which may form this derivative with the suffix ल. So the second derivation is inadmissible unless the list is supposed to be an आकृतिगण, which means, a list that is by no means exhaustive but indicates only a class, of which the words named are specimens and under which other words may come.

विटपिनां स्कन्धकाषैः सधूमः—स्कन्धानां काषैः घर्षणैः. Marked with smoke produced by the friction of stems of trees rubbing against one another.

प्रासादानां निकुञ्जेषु: अभिनवजलदोद्गारगम्भीरधीरः—अभिनवः जलदः तस्य उद्गारः, स इव गम्भीरो धीरश्च Producing, amid the arbours of mansions, a murmur deep and grave like the thundering of a fresh cloud.

The same remark that I made on 'मेघस्तनितमांसलः दुन्दुभिः आहन्यते' some pages back, holds good here also in the case of 'जलदोद्गार गम्भीरधीरः समीरः वहति.'

P. 23. **दारुपर्वतप्रासादः**—दारुभिः निर्मितः पर्वतः, तत्र गतः प्रासादः A palace standing on an artificial hill built of wood.

उद्वेगकारी खल्वयं भीषणः समीरणः—Very oppressive or disquieting, indeed, is this terrible wind.

उत्थितपरुषरजःकलुषीकृतनयनः—उत्थितानि परुषाणि रजांसि, तैः (करणभूतैः) कलुषीकृतं नयनं येन (कर्त्रा)—which has made the eye turbid with the oppressive dust raised by it.

उन्मूलिततरुवर......पद्धतिः—उन्मूलितानां तरुवराणां शब्देन वित्रस्ताः (अत एव) मन्दुराभ्यः परिभ्रष्टः वल्लभाः तुरङ्गमाः, तैः पर्याकुलीकृता जनानां पद्धतिः येन (कारणभुतेन). Which has been the occassion of the passage of men, being thrown into disorder by horses of excellent breed bolting off from the stables, being frightened by the unusual noise of trees uprooted.

उपकारि......सुयोधनस्य—This whirlwind is surely Duryodhana's benefactor. उपकरोतीति उपकारि.

अयत्नपरित्यक्तनियमा—अयत्नेन परित्यक्तः नियमः यया—Who has given up her vow of austere life without much ado.

St. 20. तन्व्या भ्रूकुटिः न न्यस्ता, बाष्पसलिलैः लोचने न आच्छादिते, आननं अन्यतः न नीतं, स्पृशन् अहं सशपथं न वारितः, भयवशात् मग्नपयोधरं आलिङ्गितुं आरब्धं, अयं अस्याः नियमस्य भङ्क्ता भीषणमरुत् न मम वयस्यः।

मग्नपयोधरम्—मग्नौ पयोधरौ यस्मिन् कर्मणि यथा स्यात्तथा. In such a manner that the breasts sink or are depressed in the act.

Translation :—This slim-bodied lady has put on no frown, has dimmed her eyes with no tears, has not turned aside her face, nor prevented me, with adjurations, from touching her; she is, on the other hand, impelled by fear to embrace me so fast, indeed, that her breasts are depressed in the act. So this is no terrible wind violating this lady's vow, is but rather my friend.

The figure in the concluding statement is **अपन्हुति** which consists in the express denial of the true character of an object and the express imputation of a new character to it.

कामचारः—Freedom of will, freedom of action. कामेन (स्वेच्छया) चारः (आचरणम्).

संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु—Now that my wish (namely, that Bhànumatî should give up her vow) has been fulfilled, I shall enjoy perfect freedom of will in the matter of lovesports.

St. 21. घनोरु शनैः शनैः पदानि कुरु, अयि, परिवेपिनीं गतिं विमुञ्च, सुतनु मम उरस्थलं बाहूलतोपरिबन्धनं गाढं निपीडय.

बाहुलतोपरिबन्धनम्—बाहूलते उपरिबन्धनं यस्मिन् कर्मणि यथा स्यात्तथा -So that your slender arms may form a sort of bandage or ligature fastening the upper portion of my body. बाहूलतोपनिबन्धम् is another reading but not so good as उपरिबन्धनम्. उपनिबन्धनं will have to be taken as equivalent to बन्धनं, a sense which the word does not commonly bear. उपनिबन्धनं is mostly used in a metaphorical sense.

परिवेपिनीं गतिं विमुञ्च—Give up this staggering gait, recover from this reeling gait.

अलब्धावकाशः समीरणः—अलब्धः अवकाशः येन—The wind finds no access.

संवृतत्वाद्गर्भगृहस्य—This innermost chamber being well-enclosed or well-sheltered.

उन्मृष्टरेणुनिकरं—उन्मृष्टः रेणुनिकरः यस्य—With its dust wiped out.

उत्पातसमीरणः—The portentous wind.

न बाधते—Does not oppress or torture.

आरोहणसम्भ्रमनिःसहम्—आरोहणस्य सम्भ्रमेण निःसहम्. Rendered powerless or helpless by the hurry and fatigue of ascent.

आसनवेदी—A raised ground erected for use as a seat· आसनार्थं निर्मिता वेदी.

St. 22. तनुरपि रेणुः अस्याः नेत्रयोः आयतत्वात् महतीं बाधां विधत्ते। अल्पोऽपि उत्कम्पः पीनस्तनभरितं उरः क्षिप्तहारं दुनोति। मन्देऽपि याते पृथुजघनभरात् ऊर्वोः वेपथुः वर्धते, मृगाक्ष्याः अवयवैः दत्तहस्ता वात्या (मृगाक्ष्याः) खेदं सुचिरंकरोति.

पीनस्तनभरितम्—पीनाभ्यां स्तनाभ्यां भरितम्; भरित is a Taddhita derivative formed with the suffix इतच् from the noun भर and the meaning is to be explained as संजातः भरः अस्य इति भारितम् Weighted with full breasts.

क्षिप्तहारम्—क्षिप्तः हारः यस्मिन् कर्मणि यथा स्यात् तथा. In such a manner that her necklace is consequently tossed about.

Translation :—The dust, though (floating in the air) in but a thin mass, gives very much pain to this lady's eyes on account of their largeness, (the idea is that the eyes, on account of their great dimensions, present a larger area and take in more of the dust present in the air than would be possible in the case of smaller eyes) ; the tremor though but moderate, so oppresses her bosom weighted as it is with full breasts, that her necklace is tossed about in consequence ; though her pace is but slow, the trembling of her thigh is increased by the heaviness of her hip and loins ; thus the whirlwind, helped as it is by fair lady's own limbs, continues to afflict her rather too long.

P. 24. **दत्तहस्ता**—दत्तः हस्तः यस्याः सा. Having a helping hand reached out to it, helped.

अनास्तीर्णम्—Without a cover, bare.

St. 23. करभोरु, पवनाकुलितांशुकान्तं, त्वदृष्टिहारि, मम ऊरुयुग्मं, लोलांशुकस्य, मम लोचनबान्धवस्य, तव जघनस्थलस्य चिरं अध्यासितुं पर्याप्तमेव ।

करभोरु—करभौ इव ऊरू यस्याः सा. **करभ** is the part of the palm extending from the wrist to the little finger and the thigh is compared to it in respect of fleshiness of plumpness ; so **करभोरु** is ultimately ' a lady with plump thighs.'

पवनाकुलितांशुकान्तम्—पवनेन आकुलितः अंशुकस्य अन्तः यस्य तत्. Which has the border of the cloth covering it made to flutter by the wind.

त्वदृष्टिहारि—तव दृष्टिं हरतीति. So ravishing to your sight.

लोलांशुकस्य—लोलं अंशुकं यस्य तत्. The garment of which is flapping or fluttering.

जघनस्थलं—The hip and the loins.

अध्यासितुं पर्याप्तम्—पर्याप्तं (समर्थं) the predicate, is in concord with the subject मम ऊरुयुग्मम्. The subject of the infinitive अध्यासितुं also must be the same, as in Sanskrit the subject of the predicate and the subject of any infinitive dependent upon that predicate must be the same, especially in a case like the present, where the predicate asserts the ability or sufficiency of the subject to do something. That which is spoken of as able or sufficient must also be that which is the agent of the action in respect of which ability or sufficiency is asserted.

Thus मम ऊरुयुग्मं अध्यासितुं पर्याप्तं (=समर्थं) may be a legitimate expression in the sense ' My thighs are able to sit ;' but that is evidently not the intended meaning. The intended idea is " my thighs are sufficient for your hips to rest upon (तव जघनस्थलस्य अध्यासितुं मम ऊरुयुग्मं पर्याप्तं) " Now such a use of an infinitive in Sanskrit is inadmissible though the substitution of the dative अध्यासाय, for the infinitive, अध्यासितुं would make the sentence admissible. This looseness of expression has crêpt in probably through oversight. But the construction may be defended by insisting, rather unreasonably, upon taking अध्यासितुं as used with a causal force in the sense of अध्यासयितुं and the genitive जघनस्थलस्य as used in its generic force, the specific force, that of the accusative in the present case, having to be determined by the context : thus the expression may be supposed to be equivalent to तव जघनस्थलं अध्यासयितुं मम ऊरुयुग्मं पर्याप्तम् ' My thighs are adequate or equal to the task of resting your hips.'

Translation:—O lady of plump thighs, my thighs, with their garment fluttering in the wind and, therefore, so attractive to your eyes are quite fit to serve for a long while as a seat for your hips and loins which, too, have their garment flapping and are, therefore, so welcome to my eyes.

पटाक्षेपेण—Tossing aside the screen. The Kanchukin's statement of his tidings in the mutilated form भग्नं भग्नं ('Broken, indeed, broken !') seems to connect itself, in the minds of those present, with the idea of thighs (ऊरुयुग्मं), the last word of the last speaker, so that they suppose the Kanchukin to be announcing the fracture of somebody's thighs while the Kanchukin is thinking of the flag-staff broken by the violent wind. Thus there ensues a conversation at cross purposes between the Kanchukin and Duryodhana, which is further promoted by the double meaning of the word भीम in भीमेन (भीम=(1) The second of the Pandavas, (2) furious or terrible as qualifying the wind). This conversation at cross purposes like the equivocations in the प्रस्तावना is intended by the dramatist to serve as an ominous fore-shadowing of the future evolution of the action. Such a dialogue is called तृतियपताकास्थानक.

सातङ्कं—With dismay, in alarm.

व्यामोह:—Infatuation, stupefaction.

St. 24. भीमेन मरुता भग्नं भवत: रथकेतनं किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ पतितम्.

किङ्किणीकाणबद्धाक्रन्दमिव—किङ्किणीनां काणेन बद्ध: आक्रन्द: येन एतादृशमिव. **इव,** here, is not the **इव** of the **उपमा** but the **इव** of the **उत्प्रेक्षा** translatable into English by 'as it were,' 'as if.'

Translation :—The flag of your chariot, (with its staff) broken by the furious wind fell to the ground, uttering a cry of agony, as it were, through the jingling of its bells.

उद्धतं (प्रलपासि)—Mannerlessly, rudely.

मुखरयति—Denominative from **मुखर** in the sense of **मुखरं** करोति. Makes me speak, prompts me to speak out.

P. 25. **अन्तर्यताम्**—Imperative, 3rd per. sing. pass. of the denominative, **अन्तरय,** to keep off, to obviate, to ward off. '**अन्तर्यताम्**' is adopted as the equivalent of '**अन्तरीअदु**' which, however, may represent and does probably represent the Sanskrit **अन्तरीयताम्.** If so, the reading would be improved as **अन्तरीयताम्** Imp. 3rd per. sin. pass. from **इ** with **अन्तर** 'to obstruct,' or 'resist' is a far more regular form than **अन्तर्यताम्** as the passive of the denominative, **अन्तरय** 'to cover.' The alternative reading **परिह्रियताम्** presents no difficulty. **सावज्ञम्**—With indifference or unconcern; ignoring the suggestion with disdain. **दु:शला**—Sister of Duryodhana and wife of Jayadratha, king of the Sindhu country. **प्रतीहारभूमि:**—The threshold, or the door-way.

अमर्षितै:, *Taddhita* derivative from **अमर्ष** with the suffix इतच्. संजात: अमर्ष: येषां तै:. **कच्चित् पाण्डुपुत्रै:....भवेत्** May I hope that the sons of Pàndu have done nothing causing unusual alarm ? **अप्रतिरथस्य**—अविद्यमान: प्रतिरथ: यस्य; प्रतिरथ—is a rival or equal in fighting in a war-chariot ; so **अप्रतिरथ** is one who is without such a rival, an unrivalled or unequalled fighter in a war-chariot.

पुत्रशोकादुन्मत्तस्य....अवस्था—Are you reduced to this state (of mental agony) by the raving of Arjuna who is simply maddened or frenzied by grief for his son ?

P. 26. **कृतं** and **अलं** used with the instrumental in the sense of 'enough of,' 'away with.'

दुर्योधनबाहुपरिघरक्षितस्य—दुर्योधनस्य बाहू परिघौ इव, ताभ्यां रक्षितस्य Protected as he is by the bolt-like or club-like arms of दुर्योधन.

परिघः—An iron club or bar ; an iron bolt for fastening a door,.

विपत्तिमुत्पादयितुम्—To play mischief upon, to bring to grief.

पुत्रबन्धुवधामर्षोद्दीपितकोपानलाः— पुत्रस्य बन्धूनां च वधस्य अमर्षः (असहनं) तेन उद्दीपितः कोपानलः येषाम्—The fire of their wrath being enkindled by their inability to bear the death of their son and kinsmen—by a thirst after revenge for the death of &c.—by a deep sense of injury at the death of &c.

सोपहासम्—Derisively.

अमर्षिता—मर्षतीति मर्षी. न मर्षी अमर्षी. अमर्षिणः भावः अमर्षिता. (Their) nature not to forbear, non-forbearance, vindictiveness, revengefulness.

St. 25.मम आज्ञया दुःशासनेन हस्ताकृष्टविलोलकेशवसना पाञ्चाली(मम)राजचक्रपुरतः गौर्गौरिति व्याहृता । तस्मिन्नेव पृथानन्दनः ततज्यगाण्डिवधरो नासीत् । तत् यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं न किम् ।

हस्ताकृष्ट....वसना—हस्तेन आकृष्टं अत एव विलोलं केशवसनं यस्याः केशवसनं-केशाः वसनं च. (समाहारद्वंद्व). With her hair and garment pulled and loosened with the hand (by Dushyāsana). **ततज्य....धरः**— तता ज्या यस्य एतादृशं गाण्डिवं, तस्य धरः Holding his *Gāndiva* bow strung (in a position of readiness to send forth an arrow). **कृती**—Skilled, expert.

Translation :—Duhshāsana, having pulled with his hand and loosened Draupadi's hair and garment at my bidding, addressed to her in the presence of the whole circle of my vassal princes the words, " A cow ! Oh ! (as helpless as) a cow !"—even at him, the son of Prithā (Arjuna) did not level his *Gāndiva* bow strung (in order to shoot an arrow). Now, was not that (namely, Duhshāsana's treatment of Draupadi) a sufficient provacation for a young man descended from a *Kshatriya* family and not without skill (in the art of fighting) ?

तस्मिन्नेव स किं नु गाण्डिवधरो is another reading and, with this reading, one interpretation would be:—**तस्मिन्नेव (दुःशासने) सः पृथानन्दनः गाण्डिवधरः किं नु नासीत्**—Why is it indeed, (how is it to be accounted for) that even at him Arjuna did not level his *Gāndiva* bow ? But '**गाण्डिवधरः**' would not be the proper word to use as the predicate in the sense of the leveller of the *Gāndiva* bow at a particular moment ; for **गाण्डिवधर** is a standing epithet belonging to Arjuna in the sense of ' one carrying the *Gāndiva*

bow,' possessor of the *Gāṇḍiva* bow' and can be used only attributively; while ततज्यगाण्डिवधरः may well be the predicate. Another interpretation possible with the variant in question is :— तस्मिन्नेव (क्षणे, समये or अवसरे) सः गाण्डिवधरः पृथानन्दनः किं नु नासीत् Was not there, living and present even at that moment, the son of Prithá, the wielder of the *Gāṇḍiva* bow (that is, Arjuna)? In this case नासित् is the predicate by itself in the sense of 'did not exist,' 'was not present,' and किं नु is a joint interrogative particle. And the line so interpreted balances well with the last line of the stanza, the two forming together a symmetrical pair of rhetorically impressive questions of appeal. But there is one draw-back, namely, that the idea of क्षणे or समये has to be supplied after तास्मिन्नेव rather unwarrantably. The reading 'राजचक्रसमितौ' is equally good as also 'मम राजचक्रमभितः.'

असमाप्तप्रतिज्ञाभारेण—असमाप्तः प्रतिज्ञायाः भारः येन तेन.

It is a pecularity of the Sanskrit language that various logical relations of ideas can be expressed by means of adjectives appended to substantives. The use of an adjectives as what is called a हेतुगर्भविशेषण is well-known, and serves to intimate a reason for something stated in the predicate. In the present case, the adjective intimates a condition upon which what is stated by the predicate depends. Thus the adjective may be rendered in some such way: 'If he should fail to accomplish the serious undertaking, (he would kill himself).'

कुरुशत......महिमः—कुरुशतमेव परिवारः तेन वर्धितः महिमा यस्य— Whose mightiness is augmented by (there being) the ring of the hundred Kaurava brothers about him.

कृपकर्ण......विक्रमस्य—कृपकर्णद्रोणाश्वत्थामादिमहारथानां पराक्रमेण द्विगुणीकृतः निरावरणः (आवरणरहितः, प्रसिद्धः) पराक्रमः यस्य—Whose valour, by no means obscure in itself, is further strengthend by that of such eminent warriors as कृप, कर्ण &c. **का शक्तिरस्ति धनंजयस्यान्यस्य वा नामापि ग्रहितुं ते तनयस्य**—What power has Dhananjaya or any other to injure your son even in thought (even to dream of using any violence against your son)?

St. 26. धर्मात्मजं यमौ च प्रति कथैव नास्ति। वृकोदरकिरीटभृतोः मध्ये एकोऽपि कः विस्फुरितमण्डलचापचक्रं सिन्धुराजं बलेन अभिषेणयितुं समर्थः ।

किरीटभृत् or किरीटिन् is an epithet of Arjuna in reference to the crown of magic power conferred upon him by Indra and worn by him ever since.

विस्फुरितमण्डलचापचक्रम्—विस्फुरितं मण्डलं यस्य एतादृशं चापचक्रं (चाप चक्रमिव) यस्य तम्. Whose bow stretched into a circle is vibrating in the circumference (in readiness to discharge an arrow).

अभिषेणयितुम्—अभिषेणय is a denominative from सेना with the preposition अभि prefixed, this necessitating the change of स् to ष् and of न् to ण्. The meaning is (सेनया अभियातुम्) 'to attack with an army.'

Translation:—As for Yudhishthira and the twin brothers, (namely, Nakula ahd Sahadeva,) they are out of the question (that they should slaughter Jayadratha is impossible): out of (the two remaining, namely,) Bhima and Arjuna, which one, pray, is ab'e to march with an army against thc king of Sindhu (Jayadratha) when he stands holding his circular bow with its circumference vibrating (to let go the arrow)? The two words मण्डल and चक्र occurring in विस्फुरितमण्डलचापचक्र cannot fail to strike one as redundant and betray that tendency to verboseness in the author, of which there is abundant proof in the play.

गुरुकृतप्रतिज्ञाभारः—गुरुः कृतायाः प्रतिज्ञायाःभारः यस्य. Who has a heavy burden (to relieve himself of) in the solemn vow that he has taken.

P. 27. **शङ्कायाः स्थानम्**-Object of dread or terror, source of fear.

St. 27. रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलानां कोटयः कोदण्डज्याकिणाङ्कैः अगणितरिपुभिः कङ्कटोन्मुक्तदेहैः श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिं उत्पादयद्भिः मे भ्रातृभिः समरे आक्रान्ताः (सत्यः) दिशि दिशि संपतन्ति ।

रेणुग्रस्तार्कभासां—रेणुभिः ग्रस्ता अर्कस्य भाः यत्र तादृशानां. From whom sunshine is shut out by clouds of dust. **प्रचलदसिलतादन्तुराणाम्**—प्रचलन्त्यः असिलतः, ताभिः दन्तुराणाम्—Looking indented with swords, waving about. **कोदण्डज्याकिणाङ्कैः**—कोदण्डस्य ज्या, तस्याः किणानां अङ्काः येषु तै. Bearing marks of scars left by the string of the bow. **अगणितरिपुभिः**-अगणिताः रिपवः यैः एतादृशैः. Who hold the enemies to be of no account. **कङ्कटोन्मुक्तदेहैः**—कङ्कटैः उन्मुक्ताः देहाः येषां तैः—Whose bodies have their armours put off. **श्लिष्टान्योन्यातपत्रैः**—श्लिष्टानि अन्योन्येषां आतपत्राणि तैः. With their umbrella or parasols closely touching one another. **सितकमलवनभ्रान्तिं उत्पादयद्भिः**—सितकमलवनं इति भ्रान्तिः ताम्. Giving (to an on-looker) the deceptive impression of their being a grove of white lotuses. **कोटिः**—Ten millions.

Translation :—Millions upon millions of hostile troops, that have the sun eclipsed from them by clouds of dust (overhead) and that present an indented or uneven appearance on account of their slender swords waving to and fro, are flying away in confusion in different directions, being assailed on the battle-field by my brothers who are distinguished by marks of scars left by the bow-string who hold the foes of no account and so move about with their bodies no longer covered with armours, and who, by means of their parasols closely touching one another, give the deceptive impression of their being a grove of white lotuses.

कङ्कटामुक्तदेहैः and **कङ्कटाबद्धदेहैः** are variants : the former to be explained as **कङ्कटानि आमुक्तानि येषु तथाभूताः देहाःयेषां तैः**—whose bodies have armours on ; **मुच्** with **आ** and **मुच्** with **प्रति** mean 'to wear' or 'to put on ;' **कङ्कटामुक्त** stands for **आमुक्तकङ्कट,** being regarded as belonging to the class of **आहिताग्नि** a class of compounds in the case of which the adjectival member may optionally stand first or second. The latter (**कङ्कटाबद्धदेहैः**) is to be explained as **कङ्कटैः आबद्धाः देहाः येषां तैः**—whose bodies are secured with armours on.

St. 28. **दुःशासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभङ्गे यथा तेजस्विनां पाण्डवानां प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधेऽपि (सा) ज्ञेया।**

हृदयक्षता....पाने—हृदयस्य संबन्धि क्षतजं, तस्य पाने. **तेजस्विनाम्** attribute used ironically.

Translation :—The solemn resolution of the high-spirited Pàndavas to slaughter Jayadratha on the battle-field is to be regarded as of the same rank and quality with their resolution to drink the beverage, namely, the blood from the chest of Dushásana or to break the thighs of Duryodhana with the mace.

उपकल्पय—Make ready ; get ready. **मिथ्याप्रतिज्ञा......संपादितं (मरणं)**—मिथ्याप्रतिज्ञया यत् वैलक्ष्यं (लज्जा) तेन संपादितम्—(Death) effected through shame due to (a sense of) baffled resolution.

अशस्त्रपूतम्—न शस्त्रैः पूतम्—unhallowed by the sword. Death caused by the enemy's arm on the battle-field is supposed to be honourable and ensure Heaven. **उपदिशामि**—I shall bestow (such death upon him), **उपदिश्** used in the same sense as **दिश्**=to offer, to present. Or **उपदिशामि** may be taken in its usual sense and the sentence may be interpreted thus :—I shall teach him (how to die) such a death.

St. 29. उद्घातक्वणितविलोलहेमघण्टः, प्रालम्बद्विगुणितचामरप्रहासः नियमितवल्गुवल्गिताश्वः, शत्रूणां क्षपितमनोरथः ते अयं रथः सज्जः (अस्ति)

उद्घात......घण्टः—उद्घातैः क्वणिताः विलोलाः हेमघण्टाः यत्र तथाभूतः With the bells of gold suspended in it jingling at every jolt.

प्रालम्ब...प्रहासः—प्रालम्बेन द्विगुणितः चामराणां प्रहासः यत्र तादृशः– In which the white splendour of the *chauris* is heightened by the garland of flowers suspended close by. प्रालम्ब—from लम्ब् with प्र and आ—The garland of flowers hanging from the top of the chariot or from the flag. प्रहासः—Lit., a smile or laugh and as a smile is white according to poetic convention, the word means 'whiteness'—the play of light on the white *chauris* is fancifully described as their laugh.

नियमित...ताश्वः—नियमितं वल्गु वल्गितं येषां, तादृशाः अश्वाः यस्य तथाभूतः—Drawn by horses whose graceful trotting is checked (for the moment.)

शत्रूणां क्षपितमनोरथः—क्षपिताः मनोरथाः येन सः—Which is accustomed to blight the hopes of the enemies. Instead of **क्षपितशत्रुमनोरथः'**, we have the somewhat irregular construction, **शत्रूणां क्षपितमनोरथः**; this irregularity is called **सापेक्षत्व** which means the obscuring of the relation between two words by illigitimately interposing other words between them.

Translation :—Here is your chariot ready—a chariot, the gold-bells of which oscillate and jingle at every jolt, in which the play of light on the white *chauris* is heightened by the garland of flowers hanging near by, whose horses have their graceful trotting checked (for the moment), and which is accustomed to blast the hopes of the enemies.

नियमितवल्गिताकुलाश्वः—is a variant for **नियमितवल्गुवल्गिताश्वः** and may be interpreted thus : (1) **नियमितं वल्गितं येषां तथाभूताः अत एव आकुलाः अश्वाः यस्य सः**:—whose horses have their trotting checked and are, therefore, restless ; or (2) **नियमिता वल्गितेन आकुलाः अश्वाः यस्य सः**—whose horses, instinct with trotting, are restrained or reined in ;or (3) **नियमिताः (अत एव) वल्गितेन आकुलाः अश्वाः यस्य सः**—whose horses, being reined in, are instinct with trotting. (2) and (3) are better than (1).

Act III.

P. 28. **विकृत**—Unshapely, ugly ; विकृतं विहस्य—Grinning.

हतमानुष......भोजने—In the course of feeding upon the flesh of slain people, while feeding &c.

प्रतिपद्यते—Performs, achieves. **पर्याप्त......गारम्**—पर्याप्तं भृतः कोष्ठागारः यत्र तादृशं (गृहं). Where the store-room is abundantly filled. **रुधिरप्रिय–रुधिरं प्रियं यस्य**—Relisher of blood; a significant name as is also that of the *Rakshsi* वसागन्धा—वसायाः गन्धः इव गन्धो यस्याः—Whose person smells like fat. **शब्दायिष्ये**—Denominative from शब्द. I shall call ; let me call.

प्रत्यग्रहतानाम्—प्रत्यग्रं हताः Newly slain. **क्षणमात्रमेव**–The relish found must last only for a moment after all, as he will have to actively engage in fresh work. **लघु**—adv., speedily, at once.

P. 29. **मत्तिके = मत्ते**. (O one) inebriated or intoxicated ! **चिक्कणम्**–Oily or unctuous (to the feel) on account of &c. **कोष्णम्**-Moderately hot, warm. The prefix is कु changed to **क,** in the sense of ईषत्—slightly, somewhat. With unmodified कु, the form would be कवोष्णम्.

बलवत्—adv., strongly or violently.

हतनरगज......दुःसञ्चरे—हतानां नराणां गजानां तुरङ्गमाणां च शोणितं च वसा च, तयोः समुद्रः, तेन दुःसञ्चरे—Rendered so impassable by a sea of the blood and fat of men, elephants and horses slain.

पुत्रशोक......हृदयाम्—पुत्रस्य शोकेन संतप्तं हृदयं यस्याः तां—Whose heart is agonised with grief for her son.

अद्यापि शोको नोपशाम्यति—Does not (her) grief cool down yet ?

घटोत्कच—Bhima's son by Hidimbà ; उद्गताः कचाः यस्य सः, उत्कचः, घटः (=शिरः) उत्कचाः यस्य. Whose head is hairless or bald.

अभिमन्यु......दुःखया—अभिमन्योःशोकेन समानं दुःखं यस्याः तया. Whose agony of mind is equal to hers on account of the grief for Abhimanyu.

हस्ति......संचितम्—हस्तिन: शिर:कपाले संचितम्. Stored in the skull of an elephant.

अग्रमांसोपदंशम्—अग्रमांसं एव उपदंश: तम्. Condiment consisting of the heart ; अग्रमांसं—The heart ; उपदंश:—That at which one takes a bite now and then, hence, a condiment.

P. 30. **सुगृहिणीत्वम्**—Excellent housewifery.

संविधानम्—(1) A plan ; (2) bidding. (1) सम्यग्विधीयते अनेन कृतेन—so called because when it (the plan) is carried out, the object in view is well accomplished ; (2) सम्यग्विधीयते अनेन—so called because through it (bidding) a thing is well done. The word may be taken in either sense in the context.

हतमानुष......पिपासस्य—हतानां मानुषाणां शोणितस्य नदी तस्या: दर्शनेन प्रनष्टे बुभुक्षा पिपासा च यस्य स: ; an adjective that serves to intimate the argument for what is stated in the predicate. The meaning :— (My Heaven will be here) since my hunger and thirst will be relieved by the constant presence of a river of the blood of men slaughtered.

P. 31. **(त्वया) सुसंविधानो मे भर्ता कृत:**-You have commissioned my husband with a profitable business. सुसंविधान:–सुष्ठु संविधानं यस्य स:—Who has a handsome provision made for him ; who has a profitable business entrusted to him.

केशेष्वाकृष्य व्यापाद्यते—आकृष्य has a passive force, as every infinitive or indeclinable past part. in Sanskrit has when connected with a passive predicate as आकृष्य in the present instance is connected with the passive predicate व्यापाद्यते. The translation would be :—(Drona) is being seized by the hair and killed.

गलं दहत्—Corroding the throat.

अतिक्रमाव:—Let us get out of his way. *v.l.* तदेहि । स्वामिन्या हेडिम्बादेव्या आज्ञप्तिं कुर्व: । a good reading.

Here ends the प्रवेशक, which is defined along with the विष्कंभक thus:—वृत्तवर्तिष्यमाणानां कथांशानां निदर्शक: । संक्षिप्तार्थस्तु विष्कम्भो मध्यपात्रप्रयोजित: ॥ तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजित: । प्रवेशोऽङ्कद्वयस्यान्त: शेषार्थस्योपसूचक: ॥. From this definition it will appear that a प्रवेशक differs from a विष्कम्भक in nothing but the circumstance that it is worked out exclusively through the medium of characters of the lowest order, while a विष्कंम्भक as mentioned already once before, is laid out through the medium of cha-

racters of the middle order or characters of the middle rank the lowest order together according as the विष्कम्भक is शुद्ध or संकीर्ण. In the present case the राक्षसी and the राक्षस are both of them characters of the lowest order, speaking the vulgar dialect, and so it is a प्रवेशक. The events intended to be intimated as those that have already gone by are the death of घटोत्कच, the death of जयद्रथ and other warriors and the death of Drona; while the reader or the spectator is also prepared for the next scene with अश्वत्थामा and for the slaughter of Duhshásana at a later stage.

P. 32 St. 4. अद्य पुरः अयं समरोदधेः रवः मुहुः कुतः (भवति).—Wherefore can it be that this noise in front is so frequently proceeding this day from the ocean of the battle-field?

All the remaining words are attributives to रवः.

महाप्रलयमारुत......कारी—महाप्रलयस्य संबन्धिनः मारुताः, तैः क्षुभिताः पुष्कराश्च आवर्तकाश्च, तेषां प्रचण्डं घनं च गर्जितं, तस्य यः प्रतिरवः, तस्य अनुकारी—(Noise) that resembles the echo of the fierce and deep thundering of the *Pushkara* and *Avartaka* clouds when these are stirred into violence by the winds of the superior world-destruction.

पुष्कर and आवर्तक are names of certain classes of those mighty clouds that appear at the time of the महाप्रलय (superior world-destruction) as distinguished from अवान्तरप्रलयs or inferior world-destructions. The interval between one महाप्रलय and another is immensely greater than that between one अवान्तरप्रलय and another. Nágoji Bhatta takes the words, मारुत, पुष्कर and आवर्तक in the singular as referring to one particular wind &c. According to one commentator of the *Meghaduta*, पुष्करावर्तक is one compound name, to be explained as पुष्करं (=जलं) आवर्तयति (पृथिव्यां यथाकामं भ्रमयति) इति पुष्करावर्तकः. This view finds support in the fact that the words 'पुष्कर and आवर्तक' never occur separately but occur always together and with unvarying collocation as 'पुष्करावर्तक'.

श्रवणभैरवः—श्रवणयोः भैरव :—Very terrific to the ear or the sense of hearing; or as the commentator suggests, श्रवणेन भैरवः—Fearful or trerrifying when heard. **स्थगितरोदसीकन्दरः**—स्थगितं रोदस्योः संबन्धि कन्दरं येन स :—Which has filled the hollow between Heaven and Earth; which has filled the whole space lying between the earth and the sky. **रोदसी**—Always dual and feminine. **अभूतपूर्व** :—Such as was never hitherto produced or heard.

The compound is to be explained just like **अश्रुतपूर्व** and its kind is described as **सुप्सुपेति समासः**. Here the word **'रव'** is used in the sense of some such noise as that of a war-cry or a loud roar, while its established meaning is such petty sound as that of the croaking of a frog or the like. This use of the word in a sense not commonly known is a fault which is called in Sanskrit प्रसिद्धिहत.

अतिक्रान्तमर्यादेन—अतिक्रान्ता मर्यादा येन सः **परिकोपितः**—Past pass. part. of **परिकोपय**, causal of **परिकुप्**. Provoked into anger. The adjective **अतिक्रान्तमर्यादेन** intimates the way in which the effect intimated by **परिकोपितः** was produced.

समुल्लङ्घ्य शिष्यप्रियताम्—Bidding farewell to all feeling of affection due to a pupil; overcoming his habitual feeling of love for pupils.

St. 5. यद् दुर्योधनपक्षपातसदृशं, यद् अस्त्रग्रहे रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य युक्तं, यत् लोके सर्वधनुष्मतां अधिपतेः सांप्रतं, यच्च रुषः अनुरूपं, तत् कर्म रिपुघस्मरेण मे तातेन नियतं प्रारब्धम्.

रामाल्लब्ध...गुरुणः—रामात् (परशुरामात्) लब्धाः ये or याः समस्ताः हेतयः, तैः or ताभिः गुरु तादृशस्य

हेति :—A weapon or a missile from **हि** to send; that which is sent forth or discharged, hence, particularly 'a missile.'

घस्मर—Voracious, from the root **घस** to eat with the suffix **मर (क्मरच्)**; comp. **अद्मर** from **अद्** to eat. **नियतम्** adv. undoubtedly.

Translation :—My father, so accustomed to devouring enemies (*i.e.* so accustomed to slaughter enemies in large numbers), has undoubtedly commenced some such operation as is called for by his espousing the cause of Duryodhana, as is worthy of that valour which is uncommonly mighty on account of the whole multitude of missiles obtained from Parasurama at the time of learning the use of missiles, as is expected of one who is reputed as the greatest of archers in the world, and as is well-warranted in a moment of hot rage.

Another way of construing the sentence would be by taking **अस्त्रग्रहे**' by itself with **'युक्तं'** and connecting **'सांप्रतं'** with **वीर्यस्य** and **अनुरूपं** with **अधिपतेः रुषः**, **अधिपतेः** being construed with **'रुषः** instead of with an independent predicate. **यद् अस्त्रग्रहे युक्तं** would mean 'which is compatible with the adoption of arms or of the military profession.

P. 105. **सजलजलधर...भासुरेण (खड्गेन)**—सजलस्य जलधरस्य प्रभा इव या प्रभा तया भासुरः तेन. Shining with a splendour resembling that of a cloud surcharged with water. A sword is often compared to a cloud for darkness of colour. Properly speaking, the compound is to be dissolved as **सजलजलधरस्य प्रभया भासुरः**, there being the figure **निदर्शना** involved here, which consists in coveying comparison indirectly by asserting a relation of ideas which is unintelligible otherwise than as merely intimating resemblance. This mode of expressing comparison is known to the English language also and therefore an expression like the present is literally translatable into English. Thus **सजलजलधरस्य प्रभया भासुरः** = 'Shining with the splendour of a watery cloud.' The relation of ideas asserted here is that the sword shines with the splendour of a cloud and this relation is unintelligible except in the sense that the sword shines with a splendour which resembles the splendour of a cloud.

सुप्रग्रहविमल......त्सरुणा—सुप्रग्रहः विमलस्य कलधौतत्सरुः यस्य सः, तेन Having a handle of gold which is bright and easy to the grasp **कलधौतं**–gold **त्सरुः**—a handle **सुप्रग्रहः**—**सुखेन प्रग्रहितुं शक्यः**—easy to grasp.

समरमहोत्सवप्रमोदनिर्भरस्य—समरमहोत्सवेन प्रमोदनिर्भरः यस्य तथाभूत; **तस्य**–Filled with joy on account of the great festival, namely, the fight (that is going on).

तातविक्रमदर्शनलालसस्य—तातविक्रमस्य दर्शने लालसा यस्य–Who am longing to witness the brave deeds of my father. This compound as well as the last is unchaste. Both are **व्यधिकरणबहुव्रीहि** compounds of a type not sanctioned by the best usage. Such a compound with the word **लालसा** however, is met with elsewhere also and therefore some treat the word **'लालस'** as an adjective. But the old lexicons do not give **'लालस'** as an adjective. If we insist upon taking it as an adjective, however insufficient the authority, then a compound like the one before us, is, of course, perfectly good—**तातविक्रमदर्शने लालसः**—Eager to see &c. So in the previous compound, the word **निर्भर** has to be taken as a noun though it is an adjective also ; for as an adjective, it is synonymous with **भृश** or **अतिमात्र** and as we cannot have a compound like ' **प्रमोदभृशः** ' in the sense of ' full of joy,- so we cannot have **'प्रमोदनिर्भरः'** too. So the only way to explain the compound is **महोत्सवेन प्रमोदस्य निर्भरः (अतिशयः) यस्मिन्** or **यस्य सः**.

कथं रणभूमेः समन्तादपक्रामतां अयं महान्नादो बलानाम्—'Oh! here is a great noise, all round the battle-field, of troops flying away! The remaining compound words are, most of them, adjectives giving the harsh reflections of the speaker on the cowardly behaviour of the troops in flight. They have nearly the force of adverbs modifying अपक्रामतां. Thus अवधीरितक्षात्रधर्माणां is equivalent to 'क्षात्रधर्मं अवधीर्य' and 'उज्झित....गुण्ठनानाम्' is equivalent to 'सत्पुरुषोचितलज्जावगुण्ठनं उज्झित्वा and so on.

उज्झित......गुण्ठनानाम्—Having cast off that veil of a sense of shame which behoves good men.

विस्मृत:......चेतसाम्—विस्मृतः स्वामिसत्कारः यैः तादृशाः अत एव लघूनि चेतांसि येषां तादृशाः Having forgotten all the kind reception (ever experienced at the hands) of their royal master, ungrateful as they are of heart.

अगणित......व्रतानाम्—अगणितं कुलयशसः सदृशं पराक्रमव्रतं यैः तादृशानाम्—Having disregarded those traditions of valour which may be respectively commensurate with the established reputations of their families; having laid aside that spirit of brave fighting which may be in keeping with the established glories of their respective families.

पराङ्मुखाः—पराञ्चि मुखानि येषां ते. संस्तम्भयामि causal of संस्तम्भ्—Let me stay or stop (these fugitives).

कौरवसेना......महीधराः—कौरवसेना एव समुद्रः, तस्य वेला, तस्याः परिपालने महान्तः महीधराः इव, तथाभूताः (O king!) who are, as it were, large mountains for protecting the shore of the sea, namely, the Kaurava army.

समरपरित्यागसाहसम्— समरपरित्याग एव साहसम्. The folly of quitting the battle-field, the thoughtless step of flying from the battlefield.

St. 6. यदि समरं अपास्य मृत्योः भयमिति (=भयं नाम) नास्ति (तर्हि) इतः अन्यतः प्रयातुं युक्तम्। अथ जन्तोः मरणं अवश्यमेव किमिति मुधा यशः मलिनं कुरुध्वे।

Translation :—If, outside the battle-field, there were no such thing as fear of death (anywhere) (or if such a thing as fear of death did not exist, removed from the battle-field or away from battle-field) then would it be reasonable to go away from here. If, however, death is certain to every creature born, why do you sully your fame for nothing?

The commentator's suggestion that अपास्य should be construed with भय as the subject instead of with some word denoting warriors is ingenious. Thus the law of समानकर्तृकत्व would remain intact. It is in accordance with this construction, that the rather free rendering, 'outside' or 'removed from' for अपास्य is adopted in the above translation. With the other possible construction, in which case the sentence would be open to the reproach of ungrammaticalness, अपास्य would be rendered by 'on (one's) flying from or quitting the battle-field.' The idea is the same, of course, ultimately. जन्तुः from जन् to be born.

P. 33 St. 7. अस्त्रज्वालावलीढप्रतिबलजलधेः अन्तर् और्वायमाणे सर्वधन्वीश्वराणां गुरौ सेनानाथे मम अस्मिन् पितरि स्थिते, कर्ण, अलं संभ्रमेण, कृप समरं व्रज, हार्दिक्य, शङ्कां त्यज । चापद्वितीये ताते रणधुरं वहति कः भयस्य अवकाशः ।

अस्त्रज्वाला....जलधे अन्तरः—अस्त्राणि एव ज्वालाः, ताभिः अवलीढः प्रतिबलरूपो जलधिः, तस्य अन्तर्. Within the ocean, namely the hostile army, which is being sucked up or absorbed by flames, namely, the missiles.

और्वायमाणे—Loc. of the pre. part. of the denominative of और्व which means the submarine fire or the fabulous fire supposed to be burning at the bottom of the ocean and constantly consuming water so that the ocean never swells beyond the fixed dimensions.

धन्वी—From धन्व with the suffix इन् and not from धनुस्. हार्दिक्य *i.e.* कृतवर्मन्, the name being derived from the mother's name हृदिका.

चापद्वितियेः—चापः द्वितीयः (सहायः) यस्य—With the bow for his companion.

Translation :—While my father, here, the commander of the forces and senior to all the best archers, continues to act the part of submarine fire within the ocean, consisting of the hostile army, which is being consumed by fiery flames consisting of missiles, O, Karna ! down with this confusion ! O Kripa ! bend your steps towards the battle-field ; O Kritavarman ! give up all fear. While my father armed with the bow continues to bear the brunt of the war, what ground is there for fear. ?

The last line repeats the idea of the first three lines, which is a fault called पुनरुक्तता.

कथं न दीर्णं अनया जिह्वया—This is an impersonal construction, **दीर्णं** being past part. of **दृ** 4. Atm., 'to be torn or rent.' The meaning is the same as that of **कथं न दीर्णा इयं जिह्वा.** **कथमेवं......जिह्वया**—'How is it that, as you utter this nonsense, your tongue does not fall to a thousand pieces ?'

St. 8. **द्वादशार्काः दहनकिरणैः विश्वं दग्धुं न उदिताः, सप्तधा भिन्नाः सप्त वाताः वा दिशि दिशि न वाताः, पुष्करावर्तकाद्यैः मेघैः गगनतलं न छन्नं, पापाः, शौर्यराशेः मे पितुः पापं कथं कथयत ।**

वाता वाताः—The first **वाताः** is the noun meaning 'winds' and the second is the past part. of **वा** 'to blow,' used as the predicate.

Translation :—The twelve suns have not risen to burn down the universe with their fiery rays ; the seven winds each divided into seven (*i.e.* the forty-nine winds) are not blowing in every quarter ; *Pushkara, Avartaka* and other clouds (of that class) have not covered the whole sky. O wretches ! how dare you utter evil (*i.e.* announce evil tidings) about my father, such a repository of valour ?

Ashvatthàman's argument is that his father Drona's death by slaughter on the battle-field is about as impossible, on account of his unequalled valour, as universal destruction is impossible, without such forerunning portents as the rise of the twelve burning suns, the blowing of the forty-nine winds and so on. That relation of antecedence with the occurrence of the portents bears to the destruction of the universe is ascribed here to the event of Drona's death on the battle-field and this ascription, unintelligible literary, becomes intelligible as implying resemblance between Drona's death and the destruction of the universe in respect of being improbable in the near future. This figure, therefore, as pointed out in another instance before, is **निदर्शना.**

सप्रहारः—Wounded. A servant always addresses his master's son as **कुमार, त्रैलोक्यत्राणक्षमस्य त्रैलोक्यस्य त्राणे क्षमः (समर्थः), मोहमुपगतः**—Sinks into a swoon ; swoons.

लब्धसंज्ञः—**लब्धा संज्ञा येन सः**—Having recovered consciousness.

जामदग्न्यास्त्र........प्रणयिन्—**जामदग्न्यस्य (जमदग्नेः पुत्रस्य परशुरामस्य) अस्त्राणि एव सर्वस्वं तस्य प्रतिग्रहे प्रणयः, सः अस्य अस्तीति.**

(You) who were so solicitous to receive the all-in-all of Parashurāma, namely, his missiles ; so eager to come into possession of Parasurāma's missiles, his all-in-all.

P. 34. **वीरपुरुषोचितां विपत्तिं उपगते**—who has met a fate worthy of a warrior.

St. 9. This stanza is not one continuous whole in its thought but is made up of parts, each of which is commensurate with a line and, except the last, asks for confirmation of a conjecture as to the manner of Drona's death and is linked to the succeeding line by the charioteer's answer in the negative.

(मत्तातः) भीमप्रियः किं भीमाद्गुरुगदां गुरुदक्षिणां प्राप्तवान् ?—Did my father, that loved Bhîma so dearly, receive from him, therefore, (a stroke from) his terrible mace as precetptor's fee ?

अन्तेवासिदयालुः (सः) उज्झितनयेन जिष्णुना (किं) आसादितः ?—Was he then, though so kind to his pupil, overpowered (slain) by Arjuna who perhaps laid aside the spirit of dutiful conduct (for the time) ? **उज्झितनयेन=नयं उज्झित्वा.** Having given up all sense of duty or propriety.

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः ? Then was he forced by Krishna within the range of operation, or was he subjected by Krishna to the operation, of the sharp edge of his *Sudarshana* ? A particular kind of disc carried by Krishna as his weapon was called *Sudarshana*. **धारा**—sharp edge or point. **धारायाः पन्थाः धारापथः.**

नियतं is also read for **निशितं** and means 'indeed,' surely., **नियतं** is better, too, as **निशितं**, though going with **धारा** in sense, is connected with **पथं** grammatically, which is faulty. **एभ्यः अन्यतः चतुर्थात् गुरोः आपदं अहं न खलु शङ्के.** I cannot, indeed, imagine my father's death at the hands of any fourth person besides these.

St. 10. **एतेऽपि धूर्जटेः इव कुपितस्य महास्त्रपाणेः तस्य संख्ये तुलामुपयान्ति किम्। यदा तु शोकोपरुद्धहृदयेन शस्त्रं त्यक्तं तदा रिपुणा अस्य अतिघोरं विहितम्।**

महास्त्रपाणेः—**महास्त्रं पाणौ यस्य सः**; a **व्यधिकरणबहुव्रीहि** of the common and recognised type. 'Carrying a most powerful missile in his hand.' **शोकोपरुद्धहृदयेन**—**शोकेन उपरुद्धं हृदयं यस्य, तेन.** Whose heart was overcome with grief.. **अतिघोरं**, used as a

substantive in the sense of अतिघोरं कर्म—The most atrocious deed. A Euphemistic phrase used in reference to the slaughter of Drona, which, out of reverence for his master he dare not name openly.

Translation :—Can even these bear comparison, in fight with him (Drona), the equal of the god, Shiva, himself, when enraged and armed with his most powerful missiles? It was when he had laid down his weapon, his heart being overcome with sorrow, that the enemy accomplished that foul artocity on him.

The words अस्त्र and शस्त्र, seem to be promiscuously used here, though, properly speaking, there is a distinction between them अस्त्र from अस्—to throw or discharge, denotes a missile, while शस्त्र from शस्—to injure, denotes a weapon, like the sword or dagger, which is not discharged but held in the hand while being used. 'शस्त्र' however, may apply even to a missile in its etymological sense.

St. 11. अश्वथामा हतः इति स्पष्टं उक्त्वा सत्यवाचा पृथासूनुना शेषे गज इति किल स्वैरं व्याहृतम् । तत् श्रुत्वा दयिततनयः असौ तस्य राज्ञः प्रत्ययात् आजौ शस्त्राणि नयनसलिलं चापि तुल्यं मुमोच ।

पृथासूनुना शेषे गज इति स्वैरं व्याहृतम्—The son of Kunti (Yudhishthira) uttered, in a low, inaudible tone, the word, 'elephant' by way of supplementing ('अश्वत्थामा हतः'); he added, in an inaudible tone, the word, 'elephant,' at the end. This is the generally accepted interpretation of the words. But the commentator seems to suggest a new interpretation; according to which 'शेषे' means 'after the death' (of course, of Drona) and 'स्वैरं' means 'without scruple,' unhesitatingly.' The commentator quotes his authority for 'death' as one of the meanings of 'शेष'. So the whole phrase would mean:—'Yudhishthira announced without hesitation after the death (of Drona) that the Ashvatthāman that was slain was the elphant.' But the first interpretation appears to me better, because 'स्वैरं' is probably used in opposition to 'स्पष्टं' and, therefore, means 'inaudibly' and so 'शेषे' means 'at the end' or 'as supplement.' 'स्वैर' may mean 'मन्द' or 'स्वच्छन्द'. Further 'तत्' in 'तच्छ्रुत्वा' obviously refers to the whole of what Yudhishthira had said, including both the audible part and the inaudible part together, though the latter, being inaudible, was missed by the listener's

sense of hearing. Thus the reference of the pronoun 'तत्' would be simple; while in the case of the other interpretation 'तत्' would have to be taken as referring to only 'अश्वत्थामा हत इति,' while the words that intervene, the whole of the second line, would have to be treated as a sort of incidental statement that has no logical connection with the statement beginning with 'तच्छ्रुत्वा;' moreover that which would have to be treated as an incidental or parenthetical statement is embodied in the principal clause and cannot, therefore, be so treated. '**सत्यवाचा**' has an ironnical significance.

Translation :—The truthful son of Kunti (namely Yudhishthira who has the reputation of never telling a lie) stated distinctly that Ashvatthâman had been slain and then, indeed, uttered, in an inaudible tone, the word 'elephant' as a supplement; on hearing it, he (your father, Drona) that held his son so dear droppd down tears and missiles both together in the midst of the fight, relying on the testimony of that Prince.

P. 35. **युधिष्ठिरपक्षपातिन्**—One so partial to Yudhishthira; Ashvatthâman's contemplation of this aspect of his father's nature is intended to emphasize the irony of the situation.

अत्यन्त......कार्पण्यम्—अत्यन्तपरिदेवनं एव कार्पण्यम्—The undignified behaviour consisting in giving oneself up too much to sorrowing.

St. 12. तात, मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरैः सह असवः विमुक्ताः । अहो ! अहं पुनर्भवता विनापि जीवामि । तत् क्रूरेऽपि मयि तव मुधा पक्षपातः

Translation :—Father, on hearing the false news of my death, you. so loving to your son, dropped down arrows and your life together. Alas! but I still continue to live with out you, your parental partiality towards me though I am so heartless was all wasted.

सोद्वेगं निश्वस्य—Having a sigh in deep indignation.

St. 13. सानुजं कुरुपतिं धिक्, अजातशत्रुं धिक् विफलशस्त्रभृतो भूपतीन् धिक्, अस्मान् धिक्; यैः तदा द्रुपदात्मजायाः अद्य च द्रोणस्य केशग्रहः लिखितं इव वीक्षितः खलु ।

विफलशस्त्रभृतः—विफलानि शस्त्राणि बिभर्तीति or विफलं यथा स्यात्तथा शस्त्राणि बिभर्तीति विफलशस्त्रभृत्, तथाभूताः. Bearing arms that are good-for-nothing to or bearing arms no purpose.

Translation :—Fie upon the Kaurava king with his brothers! Fie upon Yudhishthira! Fie upon kings that have borne arms to no purpose! Fie upon us all that have, indeed, witnessed, as if we were so many pictures, the seizure of their hair—of Draupadi on that notorious occassion,. and of Drona this day!

हिमवत्सारगुरुचेतसि—हिमवतः सार इव सारः यस्य, एतादृशं गुरु च चेतः यस्य तथाभूते—Whose great heart possesses strength like that of the Himàlaya mountain.

ज्ञातलोकस्थितौ—ज्ञाता लोकस्थितिः येन. Who knows the tenure of life by which the world exists; who is aware of the law of nature to which the living are subject in this world, namely that all must die sooner or later.

न जाने किं व्यवस्यतीति—I wonder what he will set about or how he will proceed.

St. 14. भुवि एकस्य (केशग्रहस्य) तावत् अयं दारुणः पाकः वर्तते अस्मिन् द्वितीये केशग्रहे प्रजः नूनं निःशेषिताः (भविष्यन्ति).

निःशेषिताः—Past pass. part of the denominative **निःशेषय** formed from the adjective **निःशेष. तावत्** has the force of 'already.'

Translation :—There is already here on earth the disastrous development (or the terrible Nemesis) of one outrageous seizure of the hair (referring to the bloody war then in progress, which was the result of the outrageous seizure of Draupadi's hair). And now after this second seizure of the hair, (namely, that of Drona's hair) the world will surely undergo total depopulation.

नूनं निःशेषिताः प्रजाः—The human race will surely be swept away without any survivors.

Ashavatthàman apostrophizes Yudhishthira, on coming back to consciousness.

St. 15. भवता आजन्मनः किल वितथं न उक्तम्। यत् जनं न द्वेक्षि अतः त्वं अजातशत्रुः! गुरे द्विजवरे (मम) ताते तत् सर्वं कथं मम भाग्यदोषात् एकपदे एव निरस्तम्।

अजातशत्रुः—न जातः शत्रुः यस्य—One to whom no enemy was ever born. **निरस्त**—past pass. part. of **अस्** with **निर** to cast off, to set aside or repudiate.

Translation :—Never indeed, did you tell a lie from the time of your birth; and because you hate no one, therefore you are (properly called) Ajàtashatru. How, through my ill-luck, was all that laid aside or banished (from your thoughts) simultaneously in dealing with my father, a most respectable Brahman and a reverend teacher!

The fact of Drona's being a respectable Brahman and a reverend teacher is mentioned as a further consideration that should have appealed to the scruples of Yudhishthira's mind.

P. 36 St. 16. **मातुल, येन सैन्यपतिना सह त्वं अद्य रणभुवं गतः, यः एकः शूराणां गुरुसमरकण्डूनिकषणः, येन भवतः सततं चित्राः परिहासाः अभवन् सः ते स्वसुः श्लाघ्यः भर्ता क नु खलु गतः ।**

गुरुसमरकण्डूनिकषणः—**गुरुः समरस्य संबन्धिनी कण्डुः तस्याः निकषणः** The means of gratifying the inordinate itch for fight. **निकषणः** from **कष्** with **नि** to rub or scratch. **निकषति अनेन इति निकषणः**; that by which one scratches the itchy part of one's body and thus gratifies the itching sensation; hence the means of gratifying the itch.

Translation :—O uncle, that praiseworthy husband of your sister, with whom as the general of the army, you proceeded to the battle-field this day, who was the only means or instrument for gratifying the inordinate itch of the brave for fight, and with whom you used always to exchange varied jokes—whither, indeed, is he gone now ?

परिगतपरिगन्तव्यः—**परिगतं परिगन्तव्यं येन सः**. One who understands what ought to be understood, (namely that one must submit to the inevitable with resignation).

अलमतिसाहसेन—Away with all thought of too rash or wreckless a step (namely, suicide).

St. 17. **मद्वियोगभयात् तातः इतः परलोकं गतः । अहं वत्सलस्य तस्य पितुः सदा अविरहं करोमि ।**

Translation :—My father has passed into the other world from here out of fear lest he should be separated from me; let me, therefore, secure, for my loving father, permanent immunity from that pain of separation. The second line is also read as **करोमि विरहं तस्य वत्सलस्य कथं पितुः**. The meaning is clear.

संसारः—Worldly life or existence. **लोकयात्रा**—An established custom or practice of society ; a law of society ; the procedure usually followed by people.

पुत्रैः पितरो लोकद्वयेप्यनुवर्तनीयाः—Fathers are to be served or waited upon by sons in both the worlds ; in this world, by ministering to their wants and wishes, and, when they have passed into the next world, by performing Shràddha and other rites for them.

St. 18. निवापाञ्जलिदानेन केतनै: श्राद्धकर्मभिः तस्य उपकारे त्वं किं जीवन् (शक्त:) किमुत अन्यथा शक्तः ।

निवापाञ्जलिदानं—Offering libations of water mixed with sesamum out of the cavity of the hands. **निवाप** from **वप्** with **नि**, to offer something to the Manes.

केतनानि—(1) Acts of inviting Brhàmans (to a feast of course) hence, acts of feeding Bráhmans ; or (2) gifts made to Bráhmans during the obsequies ; or (3) indispensable religious acts.

Translation :—Is it by continuing to live or otherwise (that is, by ceasing to live) that you will be able to serve your father by offering libations, by feeding Bráhmans (or by making gifts to them) and by performing *shrādha* ceremonies ?

'**वितानै:**' for '**केतनै:**' would mean, in the first instance, sacrificial rites in general and, then secondarily, rites sacred to the Manes (**पितृयज्ञ**, *i.e.* **श्राद्ध**). But these are included within '**श्राद्धकर्मभि:**' and so '**वितानै:**' would be redundant. The reading **केतनै:** is better, although opinions differ, as pointed out above, as to the exact meaning of the word.

कृतमद्यापि....विडम्बनया—Enough of this mockery of still continuing to bear arms !

P. 37 St. 19. शस्त्र, नोचितमपि (त्वं) परिभवभयात् येन गृहितमासीः, यस्य प्रभावात् न खलु कश्चित् तव विषयः नाभूत्, तेन त्वं सुतशोकात् परित्यक्तमसि न तु भयात् । अहं अपि त्वां विमोक्ष्ये । यतः भवते स्वस्ति ।

नोचितम् for **अनुचितं** is a somewhat irregularly formed compound with **न**.

Translation :—O weapons, he who took thee up for fear lest he should otherwise suffer insults (from warriors), although thou wast unfit (to be taken up by him, he being a Bráhman), and owing to whose uncommon valour there was none that was not accessible to thee—he has cast thee off through grief for his son, not from cowardice. I will also give thee up. So fare thou well ! '**यतः स्वस्ति भवते**' is otherwise constructed by Nágojibhatta. According to him '**यतः**' is equivalent to '**यत्र**' (the suffix **तम्** having the sense of the locative) and '**यत्र भवते स्वस्ति (तत्र) त्वां अहं विमोक्ष्ये**' is the syntax of the last line: 'I will also let thee go whithersoever you may fare well.'

In this stanza, there is a fault which is technically called **निर्हेतुता** and consists in the non-statement of the reason for something when such reason is expected to be stated. In the present case Ashvatthàman does not state the reason for his laying down the weapon. What he means to say is that as his father laid down his weapon out of grief for him, so he would lay down his weapon out of grief for his father. So grief for his father is really the reason for his laying down the weapon and this is not stated. The facts that *are* stated can, none of them be the reason. For if his father ceased to fight in despair and sorrow for him, that should have urged to fight the more vigorously for the sake of revenge. So, that can be no reason for ceasing to fight. His sorrow at his father's death which *is* that reason finds no mention and hence the fault.

उपेक्ष्, to overlook, to pass by, to neglect; to look on indifferently. **असदृशं (परिभवं)**—Unprecedented, unparalled.

St. 20. **आजौ शोकात् न्यस्तशस्त्रस्य नयनसलिलक्षालितार्द्राननस्य त्रिभुवनगुरोः आचार्यस्य द्रोणस्य पलितधवले मौलौ पाणिं न्यस्य नृशंसं कृत्वा अयं धृष्टद्युम्नः स्वशिबिरं याति, सर्वे सहध्वम् ।**

नयनसलिलक्षालितार्द्राननस्य—**नयनसंबान्धिना सलिलेन क्षालितं (अत एव) आर्द्रं आननं यस्य तस्य**—With his face wet, being bathed with tears. **पलितं**, a noun meaning 'grey hairs,' 'hair turned grey with oldage.' **नृशंसं**=**नृशंसं कर्म.**

Translation :—Here Dhrishtadyumna is proceeding to his camp after having committing an atrocious deed by laying a violent hand on the hoary head of Dronàchârya, the teacher *par excellence* in the three worlds, as he stood, on the battle-field, with his weapon laid down through grief and with his face wet by being washed with tears. Do you all bear with it passively (by all means). (This is said ironically).

Ashvatthàman's indignation is heightend by this news about the manner in which his father came by his death. What does this mean ?' says he.

St. 21. **आत्तधनुषां मनुजेश्वराणां प्रत्यक्षं प्रायोपवेशसदृशं विधिं आस्थितस्य अशस्त्रपाणेः मे तातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्रं व्यापारितम् ।**

आत्तधनुषाम्—**आत्तं धनुः यैः तेषाम्.** It ought to be **आत्तधन्वनाम्** according to Pànini, as this is a Bahuvrihi compound. **अरातिलूनधनुषः** occurring in St. 49 of act II is another irregularity of this kind.

प्रायोपवेशसदृशं (विधिं)—प्रायाय (मरणाय) उपदेशः (अशनादिराहित्येन अवस्थानं) तेन सदृशम्—A procedure similar to what is known as **प्रायोपवेश** (abstaining from food and awaiting death). **पलित..काशे**—पलितेन मौलिना निरस्तः काशः येन तथाभूते. Here **पलित** is an adjective meaning 'white' or grey'.' **व्यापारितम्**—Past pass. of **व्यापारय** caus. of **पृ** with **वि** and **आ**, 6, Atm.

Translation :—Was it, then, before the eyes of princes armed with bows that the weapon (by the enemy) on my father's head which, with its grey hairs, surpassed the very *Kasha* flowers (in whiteness), and was it when, without arms in hand, he lay in the attitude of one who abstains from food and awaits death? (lit. when he stood engaged in a process resembling that of sitting up without food in order to starve oneself to death); that is to say, when he lay in an absolutely passive and unresisting attitude of body.

'व्रतमास्थितस्य' and **'शयमास्थितस्य'** are variants for **'विधिमास्थितस्य'**; the former would mean 'as he was engaged in a sort of penance like **प्रायोपवेश**;' the latter would mean 'when he lay in such passive tranquility as might befit **प्रायोपवेश**.' The ultimate idea is the same. In this last case **प्रायोपवेशस्य सदृशम्**.

नवः परिभवावतारः—The occurrence of discomfiture for the first time, the advent of default for the first time.

आत्मा परिभावितः—You suffered yourself to be insulted by &c.

P. 38 St. 22. रणशिरसि शोकान्धमनसा देहे परित्यक्ते श्वा काको वा द्रुपदतनयो वा शिरः परिमृशेत्। स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोः अयं ममैव शिरसि पादः निहितः, तस्य (पितुः) (शिरसि) करः न (निहितः)।

शोकान्धमनसा—शोकेन अन्धं मनः यस्य तेन (पित्रा). **स्फुरद्दि.... मत्तस्य**—स्फुरतां दिव्यानां अस्त्राणां ओघः, स एव द्रविणं, तस्य मदः, तेन मत्तः तस्य.

Translation :—While his body lay in the fore-front of the battle-field, cast off by him, (as it were,) in a moment when his reason was clouded by sorrow, a cur might touch his head or a crow might touch it or the son of Drupada (that is, Dhrishtadyumna). So, intoxicated as the enemy is with the pride of his wealth of numerous shining, splendid missiles, it is, not his *hand* laid on my *father's* head, but his *foot* laid on *my own* head.

The argument is that when Drona lay unconscious, the enemy's laying his hand on his head could be no insult to him but it was rather an insult to his son-an insult as great as if the enemy had planted his very foot on his head.

But the sentence admits of another interpretation and this is the one commonly adopted.**तस्य रिपोः शिरसि मम अयं पादः एव-निहितः न करः**—'But here I plant my very *foot* on the head of that enemy and not merely my *hand.*' As he says this, he stamps his foot on the ground by way of offering a challenge. In this construction, the adjective **स्फुरत** &c, would have a special propriety as furnishing a contrast between the fair play by which Ashvatthàman offers to overcome the enemy and the foul play by which the enmey slaughtered his father. But in this interpretation **'एव'** which ought to go always with the word which it stands has to be transferred and taken with **पादः**, which is positively objectionable. In view of this consideration '**मयैवायं पादः** &c.' would be preferable, as **एव** then can be construed with **मया** somehow, though at the sacrifice of force which lies in emphasizing the constrast of **पाद** with **कर**.

St. 23. तातं शस्त्रग्रहणविमुखं निश्चयेन उपलभ्य शङ्कां त्यक्त्वा अस्य उत्तमाङ्गे पाणिं विदधतः खलु ते स्मृतिं करधृतधनुः पाण्डुपाञ्चालसेनातूलोत्क्षेपप्रलयपवनः अश्वत्थामा किं न यातः ।

शस्त्रग्रहणातत् विमुखम् । पाण्डुपाञ्चाल........पवनः—पाण्डोः पाञ्चालानां च सेने एव तूलः तस्य उत्क्षेपे प्रलयसंबन्धी पवनः, तम्.

Translation :—When, knowing for certain that my father was disinclined to use (or averse to using) his weapon, you laid a violent hand on his head without scruple, did you not, indeed, think of Asvatthàman as of one who when armed with the bow, would prove the very wind of world-destruction for blowing away the mass of cotton, namely, the armies of Pàndu and the Pànnchàlas ?

अलिकप्रकृतिजिह्मचेतसा—अलीका प्रकृतिः यस्य तथाभूतः, जिह्मं चेतः यस्य तथाभूतश्च तेन. Hypocritical by nature and crooked-minded.

The Pàndavas and their chief partisans are generally characterized by a spirit of chivalry and Ashvatthàman is surprised at the indifference with which even these are passing by a deed which abominable enough itself, is rendered much more sacrile

gious by the highly venerable character of the victim. Their conduct on this occassion has banished all faith in their virtue from Ashvatthàman's mind and he has no respect for them now.

यैः निर्मर्यादैः उदायुधैः मनुजपशुभिः भवद्भिः इदं गुरुपातकं कृतं अनुमतं दृष्टं वा नरकरिपुणा सार्धं सभीमकिरीटिनां तेषां असृङ्मेदोमांसैः अयं अहं दिशां बलिं करोमि।

निर्मर्यादैः—निर्गता मर्यादा येभ्यः तैः; **उदायुधैः**—उद्गतानि आयुधानि येषां तैः. **सभीमकिरीटिनाम्**–भीमश्च किरीटी च ताभ्यां सहितानाम् (सहबहुव्रीहि compound).

असृङ्मेदोमांसैः—असृक् च मेदश्च मांसं च तैः. नरकरिपु is Krishna who had killed a demon named Naraka.

Translation :—Here I (set about to) worship the quarters with offerings consisting of the blood, the fat and the flesh of all those of you, including Bhîma and Arjuna as also Krishna himself (lit. the enemy of the demon, Naraka), who, brutes as you are in the human shape and wholly divorced from all moral law, perpetrated or encouraged or witnessed, with weapons ready in hand, this inexpiable sin (namely, the slaughter of Drona).

पाण्डवमत्स्य &c.—The Matsyas were those that belonged to the country of King Viràta and the Somakas were those that belonged to the country of Drupada—the same as the Pànchàlas.

क्षत्रियापसदाः—अपसदाः क्षत्रियाः = क्षत्रियापसदाः, the adjectival member being put second as an exceptional case (परनिपातः). This dissolution of the compound is grammatically more accurate than 'क्षत्रियाश्च ते अपसदाश्च' in which the two members appear to be treated as of the same rank. This remark holds good in the case of a compound like 'माद्रिसुतहतकः (हतकः माद्रिसुतः) or a compound with अधम as the second member.

St. 25. पितुः मूर्ध्नि स्पृष्टे (सति) ज्वलदनलभास्वत्परशुना रामेण यत् कृतं तद् भवतां श्रुतिं न उपगतं (किम्) अद्य अश्वत्थामा क्रोधान्धः (सन्) रणमुखे अरिरुधिरासाराविघसं तत् कर्म विधातुं न प्रभवति किम्।

ज्वलद्......परशुना—ज्वलन् अनल इव भास्वान् परशुः यस्य तादृशेन. Whose battle-axe glowed like a blazing fire.

अरिरुधिरासाराविघसम्—अरीणां रुधिरं, तस्य आसारः विघसः यत्र तादृशं (कर्म). आसारः—A constant flow or down-pore. विघसः—(1) The residue of food eaten, especially the residue of such food as has been offered to the Manes ; (2) food in general, hence, a feast for ghosts or the like.

Translation :—Have you, sirs, never heard of the feat accomplished by Ràma (that is, Parashuràma)—whose battle-axe burned bright like a blaze of fire—when his father's head was touched (by the enemy) ? And will not Ashvatthàman, mad as he is with fury, be able, this day, to achieve, in the forefront of the battle-field, a like feat characterized by an abundant flow of the enemies' blood serving as a feast for ghost or (according to the interpretation that takes **'विघस'** as denoting 'residue of food eaten') representing the residue of the feast enjoyed by the Manes (especially by the spirit of the father that must have been gratified by the revenge) ?

P. 39. **उपकरण**—Equipment or accessory. **साङ्ग्रामिकाणि—सङ्ग्रामे साधूनि, उपेत**—Equipped or fitted up with.

अवश्यप्रतिकर्तव्ये......प्रतिकर्तुम्—There being this terrible fire of insult to be resisted by all means, who else besides you is there, among us all, able to retaliate effectually ? **निकार = परिभव,** from **कृ** with **नि.**

The reading that ends Kripa's speech with **'किं तु'** as in our text is preferable since those words serve to make Ashvatthāman's interrogation more easily intelligible.

अभिषिच्य—Kripa's part would be to *procure* the installation of his nephew in the office of Commandership, not to *perform* that installation, which would be Duryodhana's part. Kripa should have said **'अभिषेच्य'** therefore ; but he says **'अभिषिच्य'** from a feeling of certainty that his recommendation would not fail to be complied with so that the question of installation rested almost with himself. The reading **'अभिषिक्तम् भवन्तम्** &c.' does not present this difficulty but is not, at the same time, quite free from ambiguity for, apart from the light supplied by the context, the sentence in itself may mean either (1) **यदा त्वं अभिषिक्तो भविष्यसि तदा त्वामवतारयितुमिच्छामि,** or (2) **यतस्त्वमभिषिक्तोऽसि ततस्त्वां** &c.

परतन्त्रम्—परः तन्त्रं (= प्रयोजकः) यस्य तथाभूतम्. Dependent on another's will, lying within another's control.

St. 26. **अभीष्मं अद्रोणं धार्तराष्ट्रबलं कथं भवेत् यदि तत्तुल्यकक्षः भवान् अत्र धुरि न युज्यते (= नियुज्यते) ।**

तत्तुल्यकक्षः—तयोः (भीष्मद्रोणयोः) तुल्या कक्षा (= योग्यता) यस्य सः. Equal in worth to them. To explain '**कक्षा**' as denoting **योग्यता** when ordinarily it never bears that sense is not, I think, satis-

factory, especially when a simpler reading is to be found. **'तत्तुल्यकर्मा'** is preferable in my opinion, **कर्म** meaning **युद्धकर्म.**

Translation :—How can the army of the son of Dhritaràshtra (Duryodhana) exist any longer, now that it is without Bhîshma and without Drona, if you, their equal in worth (**कक्षा**) or valour (**कर्म**) be not appointed at the head of the army? **कथं भवेत्** may also mean **कीदृगवस्थं भवेत्**—' How will the army fare &c ?

कृतपरिकरस्य—When you have girded up your loin .

परिपन्थीभवितुम्—Infinitive of **परिपन्थीभू**, **च्वि** form from **परिपन्थिन्**, to resist or oppose.

परिकल्पित......करणः—परिकल्पितानि, अभिषेकस्य संबन्धीनि उपकरणानि येन सः. With the materials of installation made ready.

सैनापत्य......समाश्वासनया—सैनापत्यस्य स्वयंग्रहः, तस्मिन् प्रणयः, तेन समाश्वासना, तया. By giving him that consolation which must arise from the solicitude with which I shall volunteer myself for the office of Commandership.

ततः प्रविशतः कर्णदुर्योधनौ–Here is a short scene representing Karna and Duryodhana in conference on the latest event of the day and its significance. It serves well to show the tendency of Karna's nature towards cynicism and prepares us for that dialogue, ensuing presently between him and Ashavtthâman, which presents the spectacle of a highly emotinal and irritable nature chafing and cursing in answer to the bold affronts of a cool-headed cynic.

St. 27. तेजस्वी धृतायुधप्लवाभ्यां बाहुभ्यां रिपुहृतबन्धुदुःखपारं व्रजति । आचार्यः संख्ये सुतनिधनं निशम्य शस्त्रग्रहसमये विशस्त्रः किं आसीत् ।

धृतायुधप्लवाभ्यां—आयुधं एव प्लवः; धृतः आयुधप्लवः याभ्यां ताभ्यां (बाहुभ्याम्). **विशस्त्रः**—विगतं शस्त्रं यस्मात् तादृशः.

Translation :—A high-spirited man would, with hands plying the oar, namely, his weapon, reach the other side of (the ocean namely,) his grief over the slaughter of one dear and near to him by the enemy (he gets over his sorrow by seeking revenge). How, then, is it to be accounted for that the worthy teacher (Drona) cast off his weapon in the midst of the fight, on hearing of his son's death when the occassion demanded an active use of the weapon ?

प्लव as denoting 'a boat' or 'a raft' does not fit in with the idea of being held by the hands (धृतायुधप्लवाभ्यां); for a boat is never so held. So **प्लव** must be taken as denoting any means of sailing through water, from **प्लु** 1. Atm, to move forward, and hence 'an oar' or the like.

P. 40. **प्रकृतिर्दुस्त्यजा**—One's hereditary nature or character can never be parted with or overcome. **दुस्त्यजा-दुःखेन त्यक्तुं शक्या.**

क्षात्रधर्म......कृत:—He lost the sternness pertaining to the character of a warrior and adopted that meekness of spirit which is natural to the character of a Bràhman (or simply 'natural to a Bràhman,' if the reading is '**द्विजातिसुलभः**'). **द्विजातिधर्म...कृतः**=**द्विजातिधर्मसुलभं दैन्यं परिगृहीतम्.** Karna makes wicked insinuations against Drona and these appeal to the naturally unfair-minded Duryodhana.

कौरवपाण्डव......सङ्ग्रामस्य (राजकस्य)—**कौरवाणां पाण्डवानां च पक्षपातेन प्रवृत्तः महासङ्ग्रामः यत्र तथाभूतस्य.** While engaged in a bloody war set on foot by their taking sides, some with the Pándavas and others with the Kauravas. **परस्परक्षयमपेक्षमाणेन = परस्परक्षयस्य अपेक्षया (इच्छया). प्रधानपुरुषवधे उपेक्षा कृता**—Remained indifferent or kept looking on passively when conspicuous men (on our side) were slain. **निपुणमभिहितम्**—A shrewd observation or remark, this.

St. 28. **एवं न चेत् अन्यथा कथं सः अतिरथः अभयं दत्वा किरीटिना वध्यमानं सिन्धुराजमुपेक्षेत ।**

Translation :—Were it not so, how should that great general have otherwise looked on quietly, while Jayadratha was being slain by Arjuna, after having promised him security.

न्यग्रोधः—A banian tree.

P. 41. St. 29. **अस्मदर्थहततात, एहि क्लान्तैः (*v.l.* कान्तैः) अङ्गैः इदं मम अङ्गं निरंतरं परिष्वजस्व । तव भुजयोः एव स्पर्शः ते पितुः सदृशः यः महति शोकेऽपि निर्वृतिं आदधाति** (*v.l.* **शोकेऽपि नो विकृतिमेति तनूरुहेषु** as last line.)

Translation :—Do you come—you who have lost your father in our cause—and embrace fast this body of mine with your weary or languid limbs (with '**कान्तैः**' 'handsome limbs'); this touch of your arms resembles that of your father's, since it gives such pleasureable sensation even amid this great sorrow. With the alternative reading, the meaning would be: since it makes the hair stand on end (with a pleasurable sensation) even amid sorrow.

The commentator justly remarks that '**यः (स्पर्शः) नः तनूरुहेषु विकृतिं एति**' is a meaningless expression.

'**अलं......प्रक्षेप्तुम्**' which is the most common reading is an expression loosely used with the force of '**अलं प्रक्षिप्य.**' Vide note on '**अलमेनं......खेदयितुम्**' Act II. p. 42.

St. 30. सः तव तातः, मे पितुः प्रणयवान् सखा । शस्त्रे यथा सः तव गुरुः तथा ममापि (गुरुः) । तस्य देहनिधने दुःखं किं कथयामि । गुरुशुचा मनसा त्वमेव तद् जानीहि ।

गुरुशुचा—गुरुः शुक् यस्य तथाभूतेन.

Translation :—To *you* he was father, to *me*, father's most loving friend ; with reference to (training in the use of) arms, as he was your teacher, so was he mine too. How can I describe my sorrow at his death ? You had better conceive it by reference to your own heart, oppressed as it is by deep sorrow.

Duryodhana is playing the hypocrite with the rather simple-minded Ashvatthâman.

एवं पक्षपातिनि त्वयि—When you are so partial to me—
शोक...कर्तु—To lighten the load of sorrow.

St. 31. मयि जीवति मत्तातः केशग्रहं अवाप्तवान् । अन्ये पुत्रिणः पुत्रेभ्यः स्पृहां कथं करिष्यन्ति । (*v.l.* कथमन्ये करिष्यन्ति पुत्रेभ्योऽपुत्रिणः स्पृहाम्)

Translation :—Though I am living, my father has suffered the seizure of his hair (*i.e.* suffered the insult of being seized by the hair). How will other fathers entertain any hopes from their sons (here-after) ?

We take पुत्रेभ्यः as abl. plu. and स्पृहा in the sense of आशा. The usual construction of स्पृहा with the dative does not suit the context here. The other reading would be decidedly better, were it not for the word 'अन्ये'; for अन्ये अपुत्रिणः would imply the absurd idea of Drona being अपुत्री. Freed from the word 'अन्ये' the second reading would be satisfactory. The meaning then would be : How will those that are without sons entertain any wish for sons (hereafter) ? Even अन्ये may be made to fit in somehow, if, instead of construing the words as (द्रोणात्) अन्ये अपुत्रिणः, meaning ' other sonless people than Drona ' and implying that Drona was sonless, we construe the words as (द्रोणात्) अन्ये (पुरुषाः) ये केऽपि अपुत्रिणः स्युः ते, meaning ' other people (or simply others), I mean such as may be without sons.' This may likely be the author's meaning.

सर्वपरिभवपरित्राणहेतुना—सर्वेषां परिभवेभ्यः परित्राणस्य हेतुः तेन; (a very loose and clumsy compound).

St. 32. पाण्डवीनां चमूनां (मध्ये) यो यः स्वभुजगुरुमदः (*v.l.* °गुरुबलः) (सन्) शस्त्रं बिभर्ति, पाञ्चालगोत्रे यो यः शिशुः अधिकवयाः गर्भशय्यां वा गतः, यो यः तत्कर्मसाक्षी, मयि रणे चरति यश्च प्रतीपः, तस्य तस्य स्वयं जगतां अन्तकस्य अपि अहं क्रोधान्धः (सन्) अन्तकोऽस्मि ।

स्वभुजगुरुमदः—स्वभुजयोः संबन्धी गुरुः मदः यस्य सः 'Elated with the pride of strength of his arms.' This is again not a good compound but at least makes better sense than **स्वभुजगुरुबलः** which could mean 'possessed of great strength of arms' and thus imply a compliment very inappropriate in the mouth of an adversary. **अधिकवयाः**—अधिकं वयः यस्य सः. **प्रतीपः**, one who opposes or resists.

Translation :—Blind as I am with fury, I shall be the destroyer of every one, who bears arms in great pride of strength, among the troops of the Pàndavas, of every one belonging to the royal house of the Pànchàlas, whether young or old or still only in the womb of the mother, of every one who witnessed that foul deed, of every one who shall stand in my way while I am moving on the battle-field, though it be the Destroyer of the worlds himself.

जामदग्न्याशिष्य—This epithet is used in calling Karna on purpose to point out that he for one ought not to forget the life-story of Parashuràma and the lessons to be learnt from it.

P. 42 St. 33. यस्मिन् अरातिशोणितजलैः (*v.l.* शोणितभरैः) ह्रदाः पूरिताः सोऽयं देशः, तथाविधः परिभवः तातस्य केशग्रहः क्षत्रादेव, तान्येव मे अहितशस्त्रघस्मरगुरूणि भास्वन्ति अस्त्राणि । यद् रामेण कृतं तदेव क्रोधनः द्रौणायनः कुरुते ।

अरातिशोणितजलैः—अरातीनां शोणितान्येव जलानि तैः—With streams of water consisting of the blood of enemies. **शोणितभरैः**—शोणितानां भरैः—With large quantities of the enemies' blood.

अहितशस्त्र...गुरूणि——(1) अहितानां (=शत्रूणां) शस्त्राणि, तेषां घस्मराणि अत एव गुरूणि; (2) or, according to the commentator, the word is आहितशस्त्र etc. = आहितं (पितुर्मूर्ध्नि निहितं) शस्त्रं येन तस्य (of course, धृष्टद्युम्नस्य) घस्मराणि अत एव गुरूणि. (1) Potent and capable of swallowing the arms of enemies; (2) Potent and capable of swallowing the enemy that used the sword (on my father's head).

Translation :-This is the very country (कुरुक्षेत्र) where deep abysses were filled (by Parashuràma) with floods of water in the shape of the enemies' blood; and foul indignity consisting in the outrageous seizure of the father's hair is also of the same nature, being suffered at the hands of a member of the warrior caste (in both the cases: that of Parasuràma and that of the speaker himself); I possess the same brilliant missiles (that were used by Parashuràma), so potent and so capable of devouring

the arms of the enmies. So the infuriated son of Drona shall do the very thing that was done by Parshuràma (namely, a wholesale slaughter of the *kshatriya* caste).

द्रौणायनः—There is a doubt as to the true form of this patronymic. Many read 'द्रौणायनिः;' but the validity of that form in the sense of 'the son of Drona' is justly questioned. Even द्रौणायनः is not valid in that sense, but it will do in the sense of 'a descendant of द्रोण,' in which case we shall have to assume that besides being the name of Ashvatthàman's father, 'द्रोण' was also the name of some remote ancestor of his. The right form to use in the sense of 'Drona's son' would be द्रौणिः (द्रोणस्य अपत्यं पुमान्). The reading 'द्रोणात्मजः क्रोधनः avoids all this difficulty.

सुमहान्......समर्थः—Uncommonly large, indeed, is the share of the burden of the war, which Ashvatthâman has made up his mind to bear.

भवता कृतपरिकरः—If you fit him out or prepare him (by investing him with commandership).

प्राक्प्रतिपन्नः &c. **प्रतिपन्नः** =प्रतिपादितः; given or granted already.

किं युक्तायुक्तविचारणया—Why pause to reflect on the expediency or otherwise (of the step proposed).

St. 34. अद्य स्तुतिभिः प्रयत्नपरिबोधितः निशां शेषे। अद्य भुवनं अकेशवं अपाण्डवं निःसोमकं भवति । अद्य दोःशालिना (मया) इयं रणकथा परिसमाप्यते । अद्य नृपकाननातिगुरुः भुवः भारः व्यपैति (*v.l.* व्यपैतु)।

नृपकाननातिगुरुः—नृपाः एव काननानि तैः अतिगुरुः excessively heavy with forests consisting of princes. दोर्भ्यां शालते इति दोःशाली.

The present tense is used in every sentence here to denote what, in the speaker's opinion, must happen in the immediate future.

Translation :—You shall sleep this day the whole night so that you will have to be awakened with effort by means of eulogies (sung by bards). The world shall this day be rid of Krishna, of Pàndava and of every member of the Somaka House (*i.e.* Drupada's family). Brave as I am, I will, this day, finish the whole business of war. The burden of the earth rendered excessively heavy by extensive forests, namely, large multitudes of princes, shall, this day, pass away (shall be removed or lightened).

The intended idea is improperly expressed here. That which is not the predicate logically appears as the predicate grammatically. What is intended to be predicated is, not that the king shall sleep, (for he already slept every day though his sleep was disturbed by anxieties), but that he shall be awakened with effort, his sleep being so sound. So the form adequate to express the idea would be **'अद्य शयितः प्रयत्नेन परिबोध्यसे.'** This fault of expression is called **विध्ययुक्त** (improper predication).

अस्य कर्मणः शक्ताः =अस्मिन् कर्मणि शक्ताः.

The first unprovoked insult seems to proceed from Karna who wants to lower Ashvatthàman in the eyes of Duryodhana. Ashvatthàman who is highly excitable is worked up to the highest pitch of passion by insult after insult from Karna and retaliates by impotent raging and foaming. From high words they are about to come to blows when they are restrained by the King and by Kripa.

P. 43. St. 35. **तव इव मे आयुधं गुरुशापभाषितवशात् किं निर्वीर्यम् । यथा त्वं संप्रत्येव भयात् समरं विहाय (प्राप्तः) तथा किं (अहं) प्राप्तोऽस्मि । स्तुतिवंशकीर्तनाविदां सारथिनां कुले अहं जातः किम् । यत् क्षुद्रारातिकृताप्रियं अस्रेण करोमि न अस्त्रेण ।** (*v.l.* **किम्** for **यत्**)

गुरु......वशात्—गुरोः शापरूपस्य भाषितस्य वशात्.

स्तुति......विदाम्—स्तुतिं वंशकीर्तनं च विदन्ति तेषाम्.

Translation :—Is my weapon devoid of potency, as yours is, from the effects of a curse pronounced by the teacher ? Have I come away, leaving off figting from cowardice, as you have done just now ? Am I born in a family of charioteers that are skilled in nothing but flattering (kings) and repeating the genealogies (of princes) ?—Since you talk of my retaliating with tears not with missiles ? With the reading **'किम्'** for **'यत्.'** Do you talk of &c. ?'

वाचाट—O blustering fellow! **वृथाशस्त्र...विदग्ध—वृथाशस्त्रग्रहणेन दुर्विदग्ध**—One vainly elated with pride at the possession of a weapon !

St. 36. **निर्वीर्यं वा सवीर्यं वा आयुधं मया न उत्सृष्टं यथा पाञ्चालभीतेन बाहुशालिना ते पित्रा (उत्सृष्टम्) ।**

Translation :—Whether my weapon is shorn of its vigour or is still possessed of it, I, at any rate, never cast it off as did your valiant father in awe of the Pànchàla Prince (Dhrishtadyumna).

The attribute बाहुशालिना is employed ironically, the implication being that Drona's reputation for bravery was undeserved since he could be over-awed by the Pànchàla Prince.

Karna's vilification of Drona from beginning to end is of the most unscrupulous kind and full of wilful distortion of facts.

St. 37. सूतो वा सूतपुत्रो वा यो वा को वा अहं भवामि कुले जन्म दैवायत्तम् । मदायत्तं तु पौरुषम् । (*v.l.* मदधीनम् for मदायत्तम्)

Translation :—Whoever I be, whether a charioteer or the son of a charioteer or something else, (that matters not) ; birth in a high family is a matter that rests with destiny ; while what rests with myself is heriosm.

The place of the stanza 'सूतो वा सूतपुत्रो वा &c.' in the dialogue is different in some versions from that assigned here. But this difference in the arrangement of the parts in this portion of the dialogue makes so little difference in the flow of the altercation that hardly any point can be made out as a ground for preferring the one version or the other.

St. 38. भीरुः शुरो वा सः त्रिभुवने प्रथितभुजसारः । तेन आजौ प्रतिदिनं यत् कृतं (तत्) इयं वसुधा वेत्ति । (तेन) शस्त्रं कथं परित्यक्तं इति सः सत्यव्रतधरः पृथासूनुः साक्षी । रणभीरो त्वं तदा क नु असि ।

प्रथितभुजसारः—प्रथितः भुजसारः यस्य सः.

Translation :—Brave or cowardly (in your estimation), he is renowned in the three worlds for his rare strength of arms. This Earth knows what he accomplished from day to day in the course of this war, (he means the Earth must be cognisant of the number of those slain by his father) ; as for the circumstances in which he cast off the weapon, the truthful son of Prithá is eye-witness in the matter. Where were you then, you fugitive from the battle-field ?

असि is used with the force of आसीः.

St. 39. यदि शस्त्रं उज्झितं अशस्त्रपाणयः उदायुधान् अरीन् किं न निवारयन्ति यद् अनेन मौलिदलनेऽपि नृपचक्रसन्निधौ स्त्रिया इव सुचिरं उदासितम् ।

Translation :—If his weapon had been cast off, why, would not men, even when unarmed, ward off enemies (assailing) with uplifted arms—since this man remained so very quiet, like a woman, in the presence of the whole circle of princes, all the while that his head was being cut off.

St. 40. तेन मम पित्रा दुःखिना भीरुणा वा कथमपि अद्य द्रुपदतनयपाणि न निषिद्धः । भुजबलदर्पाध्मायमानस्य तव शिरसि एष वामः चरणः न्यस्यते । एनं वारय ।

11

P. 44. **भुजबल......मानस्य**—भुजयोः बलं, तत्संबन्धिना दर्पेण आध्मायमानस्य.

Translation :—The hand of the son of Drupada was, this day, not warded off by my father for some reason or other, whether because he was in sorrow or because he was a coward But here this left foot is being planted on your head—you who are so inflated with pride on the score of your strength of arms. Ward it off if you can.

ब्रह्मबन्धो—O Brahman in name! 'ब्रह्मबन्धुरधिक्षेपे' इति विश्वः ।

St. 41. कामं जात्या अवध्यः असि । इदं चरणं तु उध्दृतम् । अनेन खड्गेन लूनं (सत्) क्षितौ पतितं वेत्स्यसि. ।

Translation :—True that you are inviolable by caste (you are not to be killed on account of your caste) ; but, on the other hand, here is this foot uplifted. You shall, therefore, find it lying on the ground, cut off with this sword. वेत्स्यसि stands for वेदिष्यसि and is a grammatical deviation, though scholastic subtlety may devise some shift to justify the word, as is done by the commentator. This irregularity is noted by Vàmana in his काव्यालंकारसूत्रवृत्ति.

St. 42. अद्य मया असौ किरीटी मिथ्याप्रतिज्ञः क्रियते । शस्त्रं गृहाण वा त्यक्त्वा वा मौलौ अञ्जलिं रचय ।

Translation :—Take up your arm (to offer reistance, of course,) or place your folded hands on your head (of course, by way of rendering submission) ; (in either case) I will, this day, falsify Arjuna's declaration (namely, that he would slay Karna)

Ashvatthàman means that he will forestall Arjuna in the slaughter of Karna.

Another interpretation is in substance : ' Prepare to fight or render your submission ; otherwise I will kill you.' This is somewhat absurd as implying that in case Karna should accept either of the conditions dictated by the speaker, even the first one, that of preparing to fight, Ashvatthàman would not kill him. The author's meaning may possibly be : ' I have made up my mind to kill you ; so prepare to fight ; if not, render your submission.' If this be the author's meaning, as in all likelihood it is, he has failed to put it properly.

तातनिन्दाप्रगल्भ is just like **परवनितावस्कन्दनप्रगल्भ** which is explained already.

St. 43. **धीरसत्वैः क्रोधान्धैः (सद्भिः) अत्रासितानां अवज्ञया उपेक्षितानां मन्दानां एषा विकत्थना भवति ।**

Translation :—Such swaggering is indulged in by the weak when they are passed over with contempt (are treated as beneath contempt) and let off without being made to tremble by the strong with proper resentment.

मद्भुजान्तरनिष्पेषसुलभम्—**मद्भुजयोः अन्तरं, तस्मिन् निष्पेषः, तेन सुलभं (असूनां अवसादनम्)** (His death) which is so easy to accomplish by crushing (his body) within my arms. **स्नेहेन वा कार्येण वा** Whether out of love or out of policy.

St. 44. **पापप्रियः सूतान्वयः अयं गुणिनः शशधरान्वयस्य तव कथं सखा (स्यात्) । अयं किरीटिनं हन्ता (काकुः) । (एनं) मुञ्च । अद्य क्रोधात् लोकं अकर्णं अपृथात्मजं कुर्याम् ।**

सूतान्वयः—**सूतस्य अन्वयः (= वंश्यः)**

Translation :—Fond as he is of wrong doing and descended from a charioteer, how can he be a companion to you, who are so meritorious and descended from the moon-god himself ? He to kill Arjuna ! Leave him and I will this day make the Earth devoid of Karna and devoid of the son of Pritha, in fury.

Ashvatthâman means that as for love, Karna is unworthy of Duryodhana's friendship from inferiority of character and rank. As for the object which Duryodhana has in view in supporting Karna, Asvatthâman would accomplish it more surely.

P. 45. **अन्यदेव......व्यामोहः**—What a strange infatuation or frenzy (**व्यामोहः**) has come over you both (what a strange blurring of intellectual vision is it that you are both labouring under) since, while one thing (namely, the task of overthrowing the enemy) is in hand (**प्रस्तुतम्**) you are waxing warm over an impertinent question (you are wasting your ardour or keenness of spirit (**आवेगः**) over a wrong thing) ?

वामः पन्थाः—An unnatural development of the situation ; lit. an unnatural course ; it may mean, therefore, ' an unnatural course for events to take,' according to the above rendering, or it may mean ' an unnatural course of action for you to take,' 'an unnatural procedure on your part ;' probably the former. **स्वबलव्यसनम्**—A great calamity to the army, namely, its weakening to a great extent (by the death of one of these two leaders or of both, which must result from their flying at each other's throat).

न लभ्यते अस्य दर्पः शातयितुम्—Vide note on **केशेष्वाकृष्य व्यापाद्यते.**

The sentence may be treated as assertive or as interrogative. It means literally 'His pride cannot be got at or seized upon that it may be crushed;' that is, 'the opportunity cannot be had or availed of to crush his pride;' or as an interrogative sentence, 'cannot the opportunity be availed of?' 'must it pass away?'

स्वबल......विरोधः—स्वबलस्य प्रधानेन विरोधः Hostility against the leader of our own forces.

St. 45. यावत् अयं पापः अरिशरैः निधनं न उपेयात् तावत् मया रणमुखे प्रियमपि अस्त्रं परित्यक्तं । अस्मिन् बलानां नाथे (सति) परिकुपितभीमार्जुनभये समुत्पन्ने (सति) राजा समरे प्रियसखबलं वेत्तु. (*v.l.* प्रियसखममुं for प्रियसखबलम्).

परिकुपित...भये—परिकुपिताभ्यां भीमार्जुनाभ्यां यद् भयं तस्मिन्.

प्रियसखबलम्—प्रियः सखा = प्रियसखः, तस्य बलम्.

Translation:—As long as this wretch does not meet his death by the arrows of the enemy, I shall bid farewell to this missile though so very dear to me on the battle-field. Let the king measure the strength of his favourite friend on the battle-field, when there should arise imminent danger at the hands of the infuriated Bhîma and Arjuna during his commandership (lit. while he continues commander of the forces). The objection to the reading 'प्रियसखममुं' is that no pronoun or other word referring to 'बलानां नाथः' of the Locative absolute phrase, can occur in the principal sentence in any case-relation but the genitive; the accusative 'अमुम्' therefore, would be objectionable, unless it is proposed to construe the Locative नाथे other wise than as the subject part of a Locative absolute phrase; for instance, it may be construed as नाथे °भये समुत्पन्ने (सति) 'when imminent danger at the hands of &c. arises to this leader or stares him in the face,' which, however, does not seem to be a good interpretation.

कुलक्रमागतम्—Hereditary. A bitter and unjust taunt at the fact that his father had cast off his weapon.

Ashvatthàman retorts by referring to the curse hanging upon Karna's weapon, and the latter rejoins:—

St. 46. यावत् अहं धृतायुधः तावत् अन्यैः आयुधैः किम् । यद्वा मम अस्त्रेण न सिद्धं तत् केन सेत्स्यति ।

Translation :—While I wield my weapon, where is the need for other weapons ? And what missile (*i.e.* whose missile) can accomplish that which *my missile* should fail to accomplish ?

मत्संमुखीनं = मत्संमुखम्, **सौबल** is शकुनि, son of **सुबला**,and the trusted advisor of दुर्योधन.

P. 46. St. 47. **येन नृपशुना पाञ्चालराजात्मजा शिरोरुहे कृष्टा, येन अस्याः परिधानमपि राज्ञः, गुरूणां पुरः अपहृतम् यस्योरःस्थलशोणितासवं पातुं अहं प्रतिज्ञातवान्, सोऽयं मद्भुजपञ्जरे निपतितः कौरवः संरक्ष्यताम् ।**

Translation :—That Kaurava (namely, Duhshàsana)—who, beast as he is in the human form, dragged the daughter of the Pànchàla king by the hair, who also pulled her garment in the presence of princes and elders, the blood of whose chest I vowed to drink as a beverage—that Kaurava is now caught in the trap of my arms (now lies within the grasp of my arms) ; let him be saved if possible.

This is a challenge.

आलोडयन्तौ—Violently agitating, terribly harassing. **प्रतीकारपरः—**प्रतीकारः परं यस्य सः—Seriously engaged in offering resistence, intent upon offering &c.

समम्—Simultaneously.

St. 48. **सत्यादपि अनृतं श्रेयः । धिक स्वर्गम् । मे नरकः अस्तु । त्यक्तं आयुधं भीमाद्दुःशासनं त्रातुं अत्यक्तम् ।**

Translation :—Untruthfulness is preferable to truthfulness (in this crisis when Dushshāsana's life is in imminent danger). Fie upon Heaven ! (I care a twopence for Heaven). Let Hell fall to my lot (as the retribution of the guilt of being false to my declaration). The weapon, though cast off, is as good as not cast off for the purpose of saving Duhshàsana from Bhîma.

अशरीरिणी भारती—Aerial voice, a voice in the air (lit. a bodiless voice).

P 47 **अमानुषी वाक्**—A superhuman voice.

Ashvatthàman's sentimental nature shows itself abundantly here in the touching outburst of a feeling of loyalty towards the Kaurava brothers.

St. 49. **दुःशासनस्य रुधिरे पीयमानेऽपि (मया) उदासितम् । आहवे दुर्योधनस्य अन्यत् किं प्रियं कर्तास्मि ।**

I looked on passively, even while Duhshàsana's blood was being drunk. In what else am I going to be of service to Duryodhana on the battle-field ?

अनार्यमस्माभिराचरितम्—Our conduct has been unworthy; we have behaved unworthily.

Act IV.

The third Act closes with (1) the falling of Duhshâsana into the grip of Bhîma behind the scene, (2) the hastening of Karṇa and Duryodhana to Duhshâsana's rescue in response to the open challenge shouted out by Bhîma from behind the scene, and (3) the slaughter of Duhshâsana by Bhîma which also takes place behind the scene, instead of on the stage, in accordance with the rules of dramaturgy which prohibit the representation of slaughters, among other things, on the stage. (' दूराह्वानं वधो युद्धं राज्यदेशादिविप्लवः । स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः ॥') While the third Act ends thus, the fourth Act opens with Duryodhana's charioteer bringing away his royal master in his chariot to a retired place in order to rest him till he should recover from the swoon into which he has fallen from the effects of a heavy wound received in the fight. Duryodhana is not aware yet that Bhîma has already slaughtered his brother, Duhshâsana. Thus the fourth Act takes up the thread of the story where the third Act leaves it and there are no events intervening between those two Acts necessitating a विष्कम्भक or a प्रवेशक for intimating them, as is the case with the first and the second Act and, still more markedly, with the second and the third.

P. 48. भो भो &c. is a call from Kripa behind the scene.

बाहुबलावलेप......दोहदाः—बाहुबलस्य सम्बन्धी अवलेपः, तेन प्रवर्तितः महासमररूपो दोहदः यैः ते (You Kings !) who, in the pride of the strength of your arms, set going this great war as a thing of your heartfelt wish. दोहदः:—(1) Desire or longing ; hence, (2) the thing desired or longed for.

कौरवपक्षपात......संचयाः—कौरवाणां पक्षे पातः, तेन पणीकृतः प्राणरूपः द्रविणसञ्चयः यैः ते. Who, impelled by partisanship with the Kauravas, staked or waged your highest hoards of wealth, namely, your lives.

Both this adjective and the preceding one are intended for taunts at the ridiculous contrast between the proud, aggressive and boastful attitude of the kings at the commencement of the war and their present attitude of cowardice and flight; 'पण' in the च्वि form 'पणीकृत' means ' a wager ' or ' a bet.'

निहतदुःशासन......प्रहरणानि (बलानि)—निहतः दुःशासनः, तस्य
ोतावशेषशोणितं; पीतात् अवशेषः (= अवशिष्टभूतं) शोणितम्; निहतदुःशास-
पीतावशेषशोणितेन स्नपितः अत एव बीभत्सः वेषः यस्य एतादृशः वृकोदरः, तस्य
र्शनाद्यद्भयं तेन (निमित्तेन) परिस्खलन्ति प्रहरणानि येषां तादृशानि (बलानि).
Whose arms are slipping (out of their hands) through terror by
he presence of Bhîma in an apparel that looks frightful owing to
s being smeared with the blood of the slaughtered Duhshásana
ft after being drunk.

रणात् प्रद्रवन्ति बलानि संस्तभ्यन्ताम्—Let the troops flying
rom the batte-field be stopped. **प्रद्रवन्ति**—Nom. plu. neuter of
द्रवत् pres. part. of द्रु with प्र.

एष कृपः किरीटिना अभियुक्तं अङ्गराजं रथेन अनुसरति—Here Kripa is
roceeding, in a chariot, after Karna (of course to help him)
ho is assailed by Arjuna.

शरवर्ष......प्रसरः (कृपः)—शराणां वर्षेण स्तम्भितः परचक्रस्य
= शत्रुसैन्यस्य) पराक्रमस्य प्रसरः येन तादृशः—Stopping or arresting,
ith his shower of arrows, the further progress of the fighting
ctivity of the enemy's forces.

प्रद्रुतमात्मबलमाश्वासयन्—Speaking words of encourage-
ent to the fugitives on his own side.

धवलचपल......कमण्डलुना—धवलानि चपलानि च चामराणि, तैः
म्बिताः कनकमयाः कमण्डलवः यत्र तथाभूतेन (रथेन). In which the gold
ater-pots were constantly brushed by the white *chowries*
winging to and fro. It was customary in ancient times to
eep pitchers (कलश) or other pots (कमण्डलु for instance) filled
ith water in the chariot, in which a warrior went forth to
attle, as a mark of auspiciousness.

शिखराव......सूचितेन—शिखरे अवबद्धा वैजयन्ती, तया सूचितेन
थेन)—Indicated (to be Kripa's) by the characteristic ensign
stened at its top.

हतगजवाजि...मालिना—हताः ये गजाः वाजिनः नराश्च, तेषां कले-
सहस्राणि तेषां संमर्देन विषमाः उद्घाताः तैः (हेतुभूतैः) कृतः कलकलः याभिः
दशानां किङ्किणिनां जालेन मालते (= शोभते) असौ तथाभूतेन (रथेन), or
केङ्किणिजालमाला विद्यते अस्य इति ०किङ्किणीजालमाली तादृशेन (रथेन), इन् in
लिन् being the *Taddhita* suffix denoting possession in the latter
se. 'Which was characterized by rows of small bells which
ere constantly made to jingle by the rude or severe shocks or
lts received on account of there lying (over the plain) a

crowded mass of thousands of dead bodies and carcasses of men, horses and elephants slaughtered' (on the battle field). संमर्देन विषमेषु (= निम्नोन्नतेषु प्रदेशेषु) यः उद्घातः तेन &c., is another way of explaining the compound. But, 'विषम' in this case has to be treated as a substantive equivalent to निम्नोन्नतप्रदेश.

अस्मद्दर्शन......शक्यं:—Compare 'वृकोदरदर्शनभयपरिस्खलत्प्रहरणानि (बलानि)' above.

निहतदुःशासन......मदोद्धतः—निहतः दुःशासनः, तस्य पीवरं उरःस्थलं, तस्य सम्बन्धि क्षतजं एव आसवः, तस्य पानाद्यः मदः तेन उद्धतः (भीमसेनोऽहम्). Intoxicated as I am under the influence of the liquor consisting of the blood from the fat chest of the slaughtered Duhshásana.

रभसगामी—रभसेन गच्छति तथाभूतः. Proceeding hastily or with a wild pace.

स्तोकावशिष्टप्रतिज्ञामहोत्सवः—स्तोकं अवशिष्टः प्रतिज्ञामहोत्सवः यस्य तादृशः. The grand celebration of whose solemn declaration (that is, of course, its execution) has but a little of it still remaining (to be gone through). Bhîma means to say that Duhshásana having been slaughtered already, it remains only to slaughter Duryodhana. 'कौरवराजस्य द्यूतनिर्जितो दासः' is ironical.

St. 1. राज्ञः मानधनस्य कार्मुकभृतः दुर्योधनस्य अग्रतः कुरुबान्धवस्य प्रत्यक्षं कर्णस्य शल्यस्य च मिषतः पाण्डववधूकेशाम्बराकर्षिणः तस्य (दुःशासनस्य) जीवत एव तीक्ष्णकरजक्षुण्णात् वक्षसः कोष्णं असृग् मया अद्य पीतम्।

पाण्डववधू......कर्षिणः—पाण्डवानां वध्वाः केशान् अम्बरं च आकर्षति तच्छीलः, तस्य.

तीक्ष्णकरजक्षुण्णात्—तीक्ष्णाः करजाः (नखाः) तैः क्षुण्णात् (वक्षसः) Mangled with sharp nails.

Translation :—I have this day drunk the warm blood from the chest mangled (by me) with my sharp nails, of him (Duhshásana), the puller of the hair and garments of the wife of the Pándavas, while yet he was alive, and that in presence of Duryodhana, the reigning king that holds honour as his richest treasure and stands armed with his bow, and, secondly, before the eyes of the kinsfolk of the Kaurava family and, thirdly, while Karna was looking on and Shalya was looking on.

I construe 'अग्रतः' with 'दुर्योधनस्य' and प्रत्यक्षम्' with 'कुरुबान्धवस्य' while I take 'कर्णस्य शल्यस्य च मिषतः'. as a separate phrase. 'मिषतः' finds the most natural interpretation in this way as denoting 'looking on' from मिष् 6 P. to look on; the whole Genitive Absolute pharse 'कर्णस्य शल्यस्य च मिषतः' has an exact parallel in 'जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः' Ku., II 46.

III 46. My construction presents one difficulty, however, namely, with regard to the meaning of the word कुरुबान्धव which has to be taken as equivalent to 'kinsfolk' (collective) instead of 'a kinsman' (singular). The commentator's interpretation of 'मिषतः' as eqivalent to 'म्रियमाणस्य' appears to me not at all satisfactory though otherwise his construction is all right. The reading 'च तथा' for 'मिषतः' presents no difficulty; the construction of the second line in that case would be 'तथा च कुरुबान्धवस्य कर्णस्य शल्यस्य च प्रत्यक्षम्' 'in the presence also of Karna and Shalya, who are friends of the Kauravas.

कौरवराज...मारुतः—कौरवराजपुत्रा एव महावनं, तस्य उत्पातमारुतः (मारुतिः = भीमः)—The portentous wind for the destruction of the great forest, namely, the Kaurava princes. मारुतिः, lit. the son of the wind-god and hence Bhîma.

अस्मिन्नपि अनार्योऽनार्यमाचरिष्यति—This savage fellow may perpetrate a savage deed upon this prince also.

P. 49, **सरसीसरोज....किसलयः**—सरस्याः सबन्धीनि सरोजानि, तेषां विलोलनं, तेन सुरभिः शीतलश्च मातरिश्वा, तेन संवाहितानि सान्द्राणि किसलयानि यस्य तादृशः (न्यग्रोधपादपः). With its thick foliage constantly waved about by the cool wind rendered fragrant by its shaking the lotuses of the lake (*i.e.* by its contact with those lotuses in blowing over them).

मातरिश्वन् is derived by Yàska as मातरि (अन्तरिक्षे) श्वयति इति. or मातरि श्वसिति इति. मातरिश्वन्, the wind is so called because it moves about (श्वयति) or it breathes (श्वसिति) within its mother, namely, the middle region or the atmospheric region (अन्तरिक्ष) which is called the mother of the wind because it is within that region that the wind is born. संवाहित—lit. Shampooed; hence, waved or moved to and fro.

समरव्यापारखिन्नस्य—समरव्यापारेण खिन्नस्य. Fatigued with fighting work.

सरसीसमीरणेन गतक्लमो भविष्यति—गतः क्लमः यस्य तथाभूतः भविष्यति. Will be eased or relieved of his fatigue by this breeze from the lake.

अयाचिततालवृन्तेन—अयाचितं (= अप्रार्थितोपनतं) तालवृन्तम्, तेन, in apposition to समीरणेन. Which (wind) is, as it were, a fan found without being sought for; this fan found unsought.

हरिचन्दनच्छटाशीतलेन (समीरणेन)—हरिचन्दनस्य च्छटा (= समूहः)

सा इव शीतलः तथाभूतेन. Cool as a thick layer of wet sandal powder of the superior order called हरिचन्दन.

अप्रयत्नसुरभिणा—प्रयत्नेन सुरभिः प्रयत्नसुरभिः न प्रयत्नसुरभि तादृशेन. Fragrant without (being made so by) human effort; fragrant without the intervention of artificial means; fragrant with such fragrance as is not artificial (but natural or spontaneous).

दशापरिणामयोग्येन—दशायाः परिणामः, तत्र योग्यः तादृशेन. Wel suited (as a remedy) for a serious disorder in the normal condition (of the bodily system, especially the nervous system) hence capable of serving as a natural cure for an acute form o bodily derangement of the nature of a swoon, such as tha from which Duryodhana was now suffering.

St. 2. **पार्थादभयं दत्वाऽपि द्रोणेन सिन्धुराजः न संरक्षितः । भीमसेने हरिणे इव अस्मिन् दुःशासने क्रूरं कर्म कृतम् । समरे अरीणां दुःसाध्यां अ प्रतिज्ञां लघुमिव पूरयित्वा कुरुकुलविमुखं दैवं एतावता अपि सकामं न मन्येऽहम्** or **सकामं न (इति) अहं मन्ये ।**

Translation :—Drona failed to save the King of Sindh (Jayadratha) from Arjuna even though he had promised hi security. Here Bhîma has perpetrated the most atrocious dee upon this Duhshasana as (a lion might do) upon a deer. B after having thus carried out or fulfilled, on the battle-fiel even such declarations of the enemies as were difficult of exec tion, (with such ease) as if they had been very light (or easy execution), Fate which is so unpropitious to the Kaurava fami is not, I believe, satisfied or content even with this much.

The charioteer fears that the unpropitious Fate intends st to do something worse towards the completion of the programm of mischief which it has set before itself.

The commentator construes the last line somewhat diff ently, taking the adjective **सकामम्** attributively and the adj tive **कुरुकुलविमुखम्** predicatively. The interpretation thus 'Fate (that is, of course, adverse fate) which has h its desire gratified (now that it has carried out the sole undertakings of the enemies) has, I fear, not still turn away from the Kuru family (**कुरुकुलात् विमुखं**), that to say, has not still withdrawn its mischievous activity from Kuru family.' It seems to be intent upon doing still furt mischief. Thus the ultimate meaning is the same in either c but the mode of arriving at it greatly differs.

St. 3. मदकलितकरेणुभज्यमाने प्रकटैकशालशेषे विपिने इव हत-सकल-
ुमारके अस्मिन् कुले त्वमपि विधेः कटाक्षैः अवलोकितः

मदकलित...भज्यमाने—मदेन कलितः करेणुः, तेन भज्यमाने (विपिने). Which is being devastated by an elephant wild with rutting (मदकलित) literally would mean 'seized with the wildness of rutting.')

प्रकटैकशालशेषे—प्रकटः एकः शालः एव शेषः यस्य तथाभूते (विपिने). Which has but a single tree left standing out in bold relief.

हतसकलकुमारके—हताः सकलाः कुमाराः यस्मिन् तथाभूते (कुले).

Translation :—You too are lying within the range of the frowning glances of Fate, in this royal family which has had all its other princes already slain and which thus looks like a wilderness that is laid waste by an elephant wild with rutting and has but a single tree left standing out conspicuously.

St. 4. अक्षतस्य गदापाणेः संशयं अनारूढस्य भीमसेनस्य एषापि प्रतिज्ञा त्वया पूर्यते ।

संशयं अनारूढस्य—Exposed to no manner of peril or danger.

Translation :—You (O Fate,) are about to fulfil even this (out-standing) pledge of Bhîmasena (namely to kill Duryodhana) while yet he is himself without wounds and is wielding his mace without so much as being exposed to any manner of danger or uncertainty (to his life or personal safety).

अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (अपवार्य) मनोरथं च । Your horses are now unable to draw your chariot ; (aside) and your mental chariot too.' The charioteer means to intimate to the king that the horses are weary and cannot draw the king's chariot and, at the same time, he wants to intimate to the audience that even if the horses could draw the chariot, they would be unable to draw his mental chariot, meaning there was no possibility of his carrying into effect his purpose to rescue Duhshāsana. The words 'रथं' and 'मनोरथं' are used here in alliterative antithesis, a form of rhetorical ornament employed by this author more than once and forming one of the features of the artificiality of his style. Comp. 'अकृष्णं कृष्णद्वैपायनम्.'

P. 50, **साकूतम्**—With special significance or meaning about his tone which must have indicated his impatience at the difficulties which his charioteer seemed to be making.

कृतं स्यन्दनगमनकालातिपातेन—स्यन्दनगमनेन यः कालातिपातः तेन कृतम्. None of that delay which would be caused by our proceeding in the chariot !

अरातिविमर्दसंघट्टसंचारी—अरातीनां विमर्दः तत्र संघट्टः तत्र संचारितुं शीलं यस्य तथाभूतः (दुर्योधनोऽहम्). One accustomed to move amid the crushing crowd of enemies. विमर्द and संघट्ट mean the same thing and the use of both the words here is another proof of the author's tendency to verboseness, although we may somehow split the idea into two component elements and assign them to the two words each to each respectively; thus we may insist upon taking the word 'विमर्द' in the sense of 'a crowd' or 'a throng' merely and the word 'संघट्ट' in the sense of 'friction' or 'mutual rubbing of bodies' and the whole phrase 'विमर्दसंघट्टसंचारी' would literally mean 'one accustomed to move amid the close friction of throngs of enemies.'

St. 5. असौ पापः उदायुधः (सन्) मे समक्षं प्रकृतिदुर्ललितस्य बालस्य पापं व्यवस्यति । अस्मिन् व्यवसायिनं मां किं निवारयसि । क्रोधो नाम ते नास्ति । न करुणा । न लज्जा ।

प्रकृतिदुर्ललितस्य—प्रकृत्या दुर्ललितस्य. प्रकृत्या=naturally or rather habitually. दुर्ललितस्य—दुष्टं यथा स्यात्तथा ललितस्य (= लालितस्य) past pass. part. from लल् 10. U.) Indulged or fondled to excess; over-indulged; hence very dear. According to the commentator, however, who, it seems, cannot tolerate the liberty with which ललितस्य has to be treated, not very legitimately, as equivalent to लालितस्य, 'प्रकृतिदुर्ललितस्य' means प्रकृत्या दुर्ललितस्य (दुर्लभप्सावत:), 'naturally wayward in his cravings', it being implied that he had been brought up with so much indulgence that he was consequently a spoilt child.

Translation :—This wretch, (namely, Bhîma) with weapon uplifted, is perpetrating the foulest outrage upon my child so habitually fondled or indulged. Why then do you prevent me from proceeding against him? Can you really feel no resentment (against the enemy), nor compassion (upon the condition of Duhshāsana) nor shame (at the thought that you are not only yourself unable to help by driving the chariot, but, further, you are disssuading me from proceeding to attack the enemy. ?)

Note the idiomatic construction with the potential passive participle in 'निवृत्तेन भवितव्यं वृकोदरहतकेन,' the accursed Bhîma must have retired (from the battle-field).'

मदाज्ञा....पाण्डव—मम आज्ञया विरोधिताः पाण्डवाः येन तादृश. विक्रमैकरस—विक्रमः एव एकरसः यस्य तथाभूतः. One imbued exclusively with the sentiment of valour. मदङ्कदुर्ललित-मम अङ्के दुर्ललित—On

fondled in my lap. अराति......मृगेंद्र-अरातिकुलं एव गजघटा तत्र मृगेन्द्र इव तादृशः.

St. 6. त्वं वृथाग्रजेन मया यथेष्टं उपभोगसुखेषु नैव युक्तः (*v. l.* मुक्तः) न हि लालितोऽपि । वत्स अस्याः तव विपत्तेस्तु अहं हेतुः । यत् अविनयं कारितोऽसि । न च रक्षितोऽसि ।

Translation :—An elder brother merely in name as I am, I did not introduce you into (I did not feed you with) sensual pleasures of every kind to your heart's content, nor did I fondle you enough. While, my darling, I have been the cause of this your sad fate, since I set you to a lawless course of action but failed to protect you (in the hour of danger). मुक्तः &c. would mean 'I did not let you loose upon sensual pleasures &c.' 'I did not leave you free to indulge in sensual pleasures to your heart's content.'

P. 51, **विरूपं कृतवानसि**—You did an improper thing.

St. 8. यत् तस्यैव मे अनुजद्विषः पाण्डवपशोः गदाशानिकृतैः क्षोदैः न विबोधितोऽस्मि । तामेव दौःशासनीं रुधिरार्द्रशय्यां अहं वृकोदरो वा आशु न अधिशायितः.

Translation :—(You did an unhappy thing) since I was not awakened (as I should have been) by the bruises made (upon my body) by the bolt like mace of that beast of a Pàndava, the enemy of my brother ; and since also either Bhîma or I did not at once lie prostrate (as ought to have been the case) on the very bloody bed on which lay Dushshāsana.

St. 9. अपि नाम मृत्युः भवेत् । न च वृकोदरः हन्ता भवेत् । घातिताशेषबन्धोः मे किं राज्येन जयेन वा ।

Translation :—Is death to overtake me ? and not Bhîma to kill ? What do I care for sovereignty or for victory, now that all my brothers have been slain ?

शरप्रहार—कायः—शराणां प्रहारेण ये व्रणाः तत्र बद्धाभिः पट्टिकाभिः अलंकृतः कायः यस्य तथाभूतः—With his body decked up with bandages wrapped round the wounds made by strokes of arrows.

This man, Sundaraka by name, is Duryodhana's scout on the battle-field and, coming back with information to be communicated to the King, is searching for him on the battle-field. In the course of his search and inquiry, he comes across scene after scene of woe and misery and, though these scenes are not

represented on the stage, Sundaraka is supposed to be witnessing them and his descriptions of them which are meant for the audience possess a good deal of pathos about them and cannot fail to excite pity and horror. Though the soliloquy so devised is drawn out to a rather tedious length, the prolixity is compensated by a pretty good variety in the pictures of misery and woe which it presents.

P. 52. **आर्याः अपिनाम......न वेति.** The word 'इति' in this sentence cannot be construed and is probably spurious.

बद्धपरिकराणाम्—बद्धः परिकरः येषां तथाभूतानाम्. (Standing) with their loins girded up,' because they have just come away from the battle-field and have not yet ungirt their loins.

घनसन्नाहजालदुर्भेद्यमुखैः (कङ्कवदनैः)—घनः सन्नाहः जालमिव, तेन दुर्भेद्यानि मुखानि येषां तथाभूतैः '(With pincers) the tips of which are incapable of being blunted by the solid wire-gauze coat of mail. In pulling out the darts the pincers were used and these penetrated through the solid coat of mail without their tips being blunted.

अतिकरुणं खल्वत्र वर्तते—Here there is a most tragic scene.

रक्तांशुकनिवसनया—रक्तांशुकं निवसनं यस्याः तादृश्या. Dressed in a red garment. **समग्रभूषणया**—Wearing all ornaments.

A lady setting about to perform self-immolation after the death of her husband would dress herself in a red garment and put on all possible ornaments as symbolic of that blessed wifehood which she must enjoy after such feat of self-immolation. The appearance of such a lady is intended to bear a marked contrast with that of a woman who is content to live after her husband as a widow with her person stripped of all ornaments and otherwise disfigured.

P. 53. **अन्यस्मिन्नपि जन्मान्तरे**—The expression involves redundance. We should expect either 'जन्मान्तरेऽपि' or 'अन्यस्मिन्नपि जन्मनि.' The commentator has, however, made an ingenious attempt to explain away the fault. He says that the present life itself is a जन्मान्तर with reference to past lives and the life to come is, therefore, अन्यजन्मान्तर with reference to the present life.

अकृतव्रणबन्धः—अकृतः व्रणानां बन्धः येन तादृशः Who have not dressed or bandaged their wounds.

शून्यासनं तुरङ्गमुपालभ्य—'Reproaching a horse with a

vacant saddle.' They must have been reproaching the animal for having allowed its rider, their master, to be unhorsed.

सर्व एव भागधेयविषमशीलतया पर्याकुलो जनः:—' Every one is in distress owing to the cruel attitude of Fate.' **विषमं शीलं यस्य** तत् विषमशीलम्, तस्य भावः विषमशीलता; भागधेयस्य विषमशीलता, तया.

अवस्थानुरूपं (=अवस्थायाः अनुरूपं) व्यसनमनुभवन्—Suffering some calamity proportionate to his rank or position.

अन्विष्यमाणोऽपि न ज्ञायते......वर्तत इति—Vide note on 'अन्विष्यतां देवी भानुमति &c.' The meaning is, though searched for he is not found; I mean it is not found where he is.

तस्य खल्विदं जतुगृहद्यूतविषशाखिनः फलं परिणमति—' Here indeed, there is maturing the fruit of the poisonous tree, namely, the house of lac (set on fire) and the gambling.'

The remaining words are adjectives qualifying '**विषशाखिनः**' and serve to set forth the subordinate metaphors auxiliary to the principal metaphor in **जतुग्रहद्यूतविषशाखिनः**

निर्भर्त्सित......बीजस्य—निर्भर्त्सितं विदुरस्य वचनं, तदेव बीजं यस्य. Of which tree the seed consisted of Vidura's word reviled.

अवधीरित......ङ्कुरस्य—अवधीरितः पितामहस्य हितोपदेशः, स एव अङ्कुरः यस्य. Of which the sprout was the wholesome advice of Bhîshma set at naught.

शकुनि......मूलस्य—शकुनेः प्रोत्साहनादि, तदेव विरूढानि मूलानि यस्य. Of which the roots struck deep in the soil consisted of Shakuni's incitement etc.

संभूत......वैरालवालस्य—संभूतं चिरकालं संबद्धं च वैरं, तदेव आलवालं यस्य. Of which the basin was the hostility conceived and fostered for a long time.

पाञ्चाली......कुसुमस्य—पाञ्चाल्याः केशग्रहणं, तदेव कुसुमं यस्य. Of which the flower appeared in the seizure of Draupadi's hair (by Duhshasana).

विविधरत्न......दिशामुखः—विविधानि रत्नानि, तेषां प्रभाः, ताभिः संवलिता सूर्यकिरणाः, तैः प्रसूतं शक्रचापसहस्रं, तेन संपूरितानि दशानां दिशानां मुखानि येन तथाभूतः (रथः)–Which has filled all the ten quarters with a thousand rainbows engendered by the rays of the sun when blended with the rays of the various gems (with which the chariot is studded.)

यथा......रथो दृश्यते तथा तर्कयामि etc. यथा—तथा used in the sense of यतः—ततः, or यस्मात्—तस्मात्.

प्राकृतपुरुष इव—Like a man of mean rank ; like a low or ordinary man.

अश्लाघनीयायां भूमौ—In a not very enviable place or spot ; in a wretched locality.

पाञ्चालीकेशग्रहकुसुमस्य (फलं)—पाञ्चालीकेशग्रहः एव कुसुमं तस्य (a Karmadharaya compound here and not a Bahuvrihi compound as in the sentence where it qualifies ' विषवृक्षस्य.') The meaning is ' This is the fruit ripening out of the flower etc.

धौरेयाः—A *Taddhita* derivative from धुर्, meaning' horses yoked (to the chariot).'

किं आकुलमपि पर्याकुलयसि मे हृदयम्—Why do you further distract my mind which is already distracted enough. **पर्याकुलयसि** is a Denominative from **पर्याकुल.**

अविस्पष्टकथितै :—With indistinct or half-suppressed communications. **कथितै** , past pass. part, used as a substantive.

P. 54 **कृतकुटिलभ्रुकुटीभङ्गभीषणललाटपट्टेन**—कृतः कुटिलभ्रुकुटीभङ्गः येन तथाभूतः अत एव भीषणं ललाटपट्टं यस्य तथाभूत: तेन (अङ्गराजेन) —Who had knitted up his arched eye-brows and whose broad forehead consequently looked fierce. The first part of the compound contains so many redundant words !

अविज्ञातसंधान......वर्षेण—अविज्ञातौ संधानमोक्षौ (संधानं च मोक्षश्च) यस्मिन् कर्मणि यथा स्यात्तथा निक्षिप्तं शरधारामयं वर्षं येन तथाभूतेन (अङ्गराजेन) Who sent forth a shower of arrows with such rapidity that his acts of adjusting the arrows on the bow and of discharging them were seldom to be marked.

ततस्तत :—The major part of this Act is rendered highly undramatic by the interposition of this scene between Sundaraka and Duryodhana, where the former narrates and describes rather too minutely the progress of the fight, as observed by him on the battle-field and the latter listens, interrupting now and then with 'ततस्ततः' or, at the most, with an expression of applause when the narrative mentions any deed of valour on the part of warriors on his side, especially on the part of Vrishasena, the son of Karna.

उभयबल......धूलिनिकरेण—उभयस्य बलस्य संबन्धिनः मिलन्तः ये दीप्यमानाः करिणः तुरगाः पदातयश्च तेभ्यः समुद्धतः धूलीनां निकरः तेन (विस्तीर्यमाणेन अन्धकारेण). (On account of darkness spread round) by the mass of dust raised by the rush of the glittering (glit-

tering, of course, with their rich accoutrements) elephants, horses and foot-soldiers of both the armies.

पर्यस्त......संघातेन—पर्यस्त: तेषां तेषां (वीराणां) गजघटानां संघातः तेन (विस्तीर्यमाणेन अन्धकारेण)—(On account of darkness spread round also) by a large number of hosts of elephants belonging to different warriors lying about in disorder on the battle-field. 'घटा' and 'संघात' are not both required.

अन्धीकृतमुभयबलम्—Both the armies were rendered blind, as it were, (by the darkness &c.).

दूराकृष्ट......टङ्कारेण—दूरं आकृष्टः धनुर्गुणः तस्य आच्छोटनं (comp. Marathi सोडणें), तस्य टङ्कारः तेन. Owing to the sharp twanging produced by the bow-string being let go after having been previously pulled a long way.

ज्ञायते गर्जितं......जलधरेणेति—There arose (in the minds of onlookers) the impression that it was the thunder of the cloud of world-destruction.

P. 55, **अन्योन्य...पिशुनयोः** (कर्णभीमयोः) अन्योन्ययोः सिंहनाद इव यद् गर्जितं तदेव पिशुनं ययोः तथाभूतयोः. Whose loud war-cries, resembling the roar of a lion, served to indicate their respective identities. पिशुन—'Indicative of something;' here 'indicative of their respective identities.'

विविध......भासुरम्—विविधानि यानि परिमुक्तानि प्रहरणानि, तैः आहते कवचे, ताभ्यां संगलितः ज्वलनः, स एव विद्युच्छटा (विद्युतां छटा = समूहः), तया भासुरं (समरदुर्दिनम्). Which was lit up by lightning flashes in the shape of the sparks of fire shot forth by their armours when these were struck by the various missiles discharged (by them at each other).

गम्भीर......जलधरम्—गम्भीरं स्तनितं ययोः तथाभूतौ चापौ एव जलधरौ यत्र तथाभूतं (दुर्दिनम्)—Which was characterized by clouds in the shape of their bows the twanging of which was deep like thunder.

प्रसर......वर्षि—प्रसरन्तः शरा एव धारासहस्राणि, तानि वर्षति तच्छीलं (दुर्दिनम्)—Which poured down myriads of streams, namely, the arrows that shot through the air.

तयोः समरदुर्दिनं जातम्—Between them there arose a rainy day in the form of a scene of active fight.

वज्रनिर्घातनिर्घोष......महावानरः—वज्रस्य निर्घातः, तस्य निर्घोषः स इव विषमं रसितं यस्य तथाभूतः, ध्वजाग्रे स्थितः महावानरः यत्र तादृशः

(**रथवर:**). Which was distinguished by the great monkey (Maruti) seated at the top of the flag and uttering a cry as terrific as the sound of a thunder stroke. 'वज्रनिर्घातः' is 'a stroke of thunder;' or according to the commentator, वज्रं च निर्घातश्च तयोः निर्घोषः, where 'निर्घात' means 'a hurricane' or 'a stormy wind.' The whole phrase 'वज्रनिर्घातनिर्घोषविषमरसितः' would mean 'whose cry was as terrific as a peal of thunder or the howl of a stormy wind. For the second meaning of 'निर्घात' compare 'कुरुकुलनिधनोत्पातनिर्घातवातः' in Act I, page, 17.

तुरङ्गम......दुर्दर्शनः—तुरङ्गमाणां संवाहने व्यापृतः वासुदेवः तस्य शङ्खेन चक्रेण असिना गदया च लाञ्छिताः ये चत्वारः बाहुदण्डाः तैः दुर्दर्शनः (रथवरः). Which could not be gazed upon owing to (the presence of) the four stalwart hands—marked by the conch, the discus, the sword and the mace respectively—of Krishna who was there busy driving the horses.

आपूरित...मुखकुहरः (रथवरः)—आपूरितौ पाञ्चजन्यः देवदत्तश्च तयोःताररसितं, तस्य प्रतिरवः, तेन भरितानि दशदिशामुखकुहराणि येन तथाभूतः—Which filled the cavities of all the quarters with echoes of the shrill blast of the *Pānchajanya* (Krishna's conch) and of the *Devadatta* (Arjuna's conch) when these were blown.

आकर्णाकृष्ट......जीवः—आकर्णं आकृष्टा कठिणकोदण्डस्य जीवा येन तथाभूतः (कुमारवृषसेनः)—Who had pulled the string of his bow as far strong as the ear.

दक्षिणहस्तो......सारथिकः—दक्षिणेन हस्तेन उत्क्षिप्ताः शराः, तेषां पुङ्खाः तैः विघट्टनं, तेन त्वरितः सारथिः यस्य तथाभूतः (कुमारवृषसेनः)—Who had been urging on his charioteer (of course, to drive on the chariot fast) by pricking him with the forked ends of the arrows that had been pulled out (by him) with the right hand. **पुङ्ख,** 'the forked end of an arrow at which the arrow is fixed on the bow-string before being discharged' Or the whole compound may be otherwise interpreted thus: दक्षिणहस्तेन उत्क्षिप्तानां शराणां ये पुङ्खाः तेषां विघट्टनाय त्वरितः सारथिः येन तथाभूतः Who urged on his charioteer to unfasten the ends of the arrows (the ends at which the arrows were tacked together in a bundle) as he held up the arrows (for the purpose) in his right hand. विघट्टनं (1) rubbing or pricking, (2) unfastening or loosening.

तेनागच्छतैव कुसुमित इव......रथवरः—'While yet driving up towards the spot, he, in a moment, covered Arjuna's splendid chariot with arrows as thickly as a tree in

blossom is covered with bees.' शिलीमुखाः (शिली मुखे यस्य सः) (1) 'an arrow,' so called because it is furnished with a sharp point (शिली) at the tip of it ; (2) 'a bee,' so called because it has a sharp thorny tooth in its mouth. कुसुमितः—कुसुमानि संजातानि अस्य तादृशः.

विदलितासि....पुङ्खैः—विदलिता असिलता, सा इव श्यामलाश्च स्निग्धाश्च पुङ्खाः येषां तादृशैः (शिलीमुखैः). The forked ends or roots of which looked as dark and smooth as a thin sword blade if split into two (so as to have the appearance of being forked).

शाणशिला......शल्यबन्धैः—शाणाशिलायां निशिताः श्यामलाः शल्यबन्धाः येषां तथाभूतैः (शिलीमुखैः). The dark-coloured tags of which were ground on a whet-stone. निशित–Past. part pass. of शो with नि.

तीक्ष्णविक्षिप्ताः (भल्लबाणाः)—तीक्ष्णं विक्षिप्तं येषां तथाभूतः or तीक्ष्णं यथा स्यात्तथा विक्षिप्ताः. Discharged with marvellous quickness.

P. 56, **उद्दीपितकोपो......भीषणेन (कुमारवृषसेनेन)**—उद्दीपितः कोपः तेन उपरक्तं मुखमण्डलं, तत्र विजृम्भितः भ्रूकुटीभङ्गः, तेन भीषणः तथाभूतेन. Looking fierce with the frown which spread over the round face that got suffused with anger provoked (by this reproach hurled at his father–गुरुजनाधिक्षेपेण). The phrase 'कोपोपरक्तमुखमण्डल' implies the metaphor of the moon eclipsed by *Rahu*.

कुमारवृषसेनेन निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः—Prince Vrishasena taunted Arjuna in return by means of arrows, not by means of foul words.

The three adjectives, 'मर्मभेदकैः' etc., are to be applied both to 'बाणैः' and to 'दुष्टवचनैः'.

श्रुतिपथकृतप्रणयैः—श्रुतिपथे कृतः प्रणयः यैः तथाभूतैः, Lit. 'That cherish a longing for region of the ear ;' so, as applied to बाणैः, the adjective refers to the arrows being pulled on the bow-string as far as the ear ; as applied to 'वचनैः,' it would refer to the tendency of words to fall on the ear of another and make themselves heard.

निशित......मन्युना—निशितशराणां अभिघातेन या वेदना तया उपजातः मन्युः (= क्रोधः) यस्मिन् तथाभूतेन (किरीटिना).

चण्डगाण्डीव...घोषेण—चण्डगाण्डीवस्य जीवायाः शब्देन निर्जितः वज्रनिर्घातघोषः येन (कर्त्रा) तथाभूतेन.

बाणनिपतन......प्रसरेण—बाणानां निपतनेन प्रतिषिद्धः दर्शनस्य प्रसरः येन (कर्त्रा) तथाभूतेन. Who effectually arrested or stopped the

activity of the eye-sight with the shower of his arrows, that is, so thoroughly filled all the quarters with his arrows that the eye could see no object.

प्रस्तुतं शिक्षाबलानुरूपं (शिक्षाबलस्य अनुरूपं) **किमपि आश्चर्यम्**—Commenced a marvellous operation (in fight) that was indeed well worthy of his excellent training.

अविभाविततूणीर.........करतलेन—न विभावितानि तूणीरमुखे धनुर्गुणे च गमनागमनानि यस्य तथाभूतं, शराणां संधानमोक्षयोः चटुलं च करतलं यस्य तादृशेन (कुमारवृषसेनेन). Whose hand was so quick that its movements from and to the mouth of the quiver and the bow-string could hardly be marked and whose hand was equally quick in adjusting arrows on the bow and discharging them.

मुहूर्तविश्रमितवैरानुबन्धैः—मुहूर्तं विश्रमितः वैरानुबन्धः येन तथाभूतः (वीरलोकः). Who suspended their hostilities for a time.

P. 57, **अवधीरित......शालिनः**—अवधीरितं सकलं राज्ञां धानुष्काणां च चक्रं येन तथाविधेन पराक्रमेण शालते असौ तस्य (सुतस्य). Who was possessed of such valour as defied the whole circle of princes and warriors.

हर्षरोषकरुणासंकटे (वर्तमानस्य)—हर्षस्य रोषस्य करुणायाश्च संकटं तस्मिन् (वर्तमानस्य). Labouring under a conflict of the feeling of joy, rage and pity. '**संकटम्**' as a noun is used here in the unusual sense of 'a perplexing or distracting combination or mixture.' '**संकट**' as an adjective meaning 'crowded with' or 'full of' is well known: compare '**संकटा ह्याहिताग्नीनां प्रत्यवायैर्गृहस्थता,**' Uttar. I. 8. The several considerations to which the different feelings were due are easy to imagine.

अङ्गराजस्य निपतिता शरपद्धति......वृषसेने—Karna's volley of arrows fell upon Bhîmasena and his eyes dimmed with tears upon Vrishasena.' Mark the alliteration in **भीमसेने** and **वृषसेने.**

उभयबल......अमर्षितेन—उभयबलात् प्रवृत्तः साधुकारः, तेन अमर्षितः तथाभूतेन. Angered by the shouts of applause proceeding from both the armies (of course, at the brave fighting of Vrishasena).

नरेन्द्रलाञ्छने (सितातपत्रे)—नरेन्द्रस्य लाञ्छने (= चिन्हभूते). (At the white parasol) that served as a mark of royalty.

विरथः—विनष्टः रथः यस्य तथाभूतः. Deprived of his chariot.

लूनगुणकोदण्ड—लूनः गुणः कोदण्डश्च यस्य सः

मण्डलानि विरचयितुं (प्रवृत्तः)—'(Set about) tracing circles with his movements, that is, wheeling round and round.' This

is a better reading than 'मण्डलाग्रेण विचरितुं (प्रवृत्तः)' which would mean '(set about) moving to and fro with a sword.'

अगणित......भियोगेन—अगणितः भीमसेनस्य अभियोगः येन तथाभूतेन (अङ्गराजेन). Disregarding Bhîmasena's onslaught; never caring to parry Bhîma's onset.

P. 58, **ताताधिक्षेपमुखर**—तातस्य अधिक्षेपे मुखर. O one so clamorous in reviling my father.

मुग्धस्वभावस्यापि—Though so naive or raw in his character (as a warrior).

शरसंपातं समवधूय—Shaking off the volley of arrows.

निशितशराभिघातजातमन्युना—निशितानां शराणां अभिघातैः जातः मन्युः यस्मिन् तथाभूतेन (किरीटिना). Who was exasperated by the strokes of sharp arrows.

किरीटिना गृहीता रथोत्सङ्गात् शक्तिः विमुक्ता च कुमाराभिमुखी—Arjuna took up the *shakti* from (where it lay in) the interior of the chariot and discharged it at the boy warrior.' शक्ति was a missile of unusual potency forming a conspicuous part of Arjuna's armory.

क्वणत्कनक......विराविणी (शक्तिः)—क्वणन्तीनां कनककिङ्किणिनां जालं तस्य झङ्कारः, तेन विराविणी—Noisy with the jingling of the whole lot of its tinkling bells of gold.

मेघोपरोध......निर्मला—मेघरूपः उपरोधः, तेन विमुक्तं नभःस्थलं, तदिव निर्मला (शक्तिः). Looking clear as the sky when it is free from the screen of clouds.

निशित......मुखी—निशितं श्यामलं स्निग्धं च मुखं यस्याः तथाभूता (शक्तिः). Having a sharp, dark-coloured and glossy tip.

विविधरत्न...दर्शना—विविधानां रत्नानां प्रभया भासुरा अत एव भीषणं रमणीयं च दर्शनं यस्याः तथाभूता. Shining with the light of varied gems and hence looking at once awful and charming.

शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य हस्तात् धनुः etc —Note the ungrammatical character of the sentence here, ' प्रेक्ष्य ' should be 'प्रेक्षमाणस्य.'

विगलित...सलिलमपि. ' (When Karna beheld the blazing *shakti*) there slipped down from his hand the bow with the arrow, from his heart that courage which is the natural virtue of a warrior, and from his eye, the tear.' This rhetorically

framed sentence with several subjects connected with a common predicate involves the figure called तुल्ययोगिता in Sanskrit.

'**सिंहनादम्**' has to be explained rather curiously as equivalent to सिंहस्य नाद इव नादः यस्मिन् कर्मणि यथा स्यात्तथा—adverb modifying रसतम्.

सुचिरं निध्याय—After having gazed long (by way of fixing his aim).

अर्धपथ एव—अर्धः पन्थाः अर्धपथः तस्मिन्. While yet it was on its way (through the air). The myth relating to the Ganges being split into three parts by the god Shiva is told in the Mahábhárata, Vanaparva.

P. 59, **कलमुखरेण** (adj. to **साधुवादेन**) **कलश्चासौ मुखरश्च तादृशेन**. '(Shouts of applause) which were at once loud and pleasant to the ear.' The phrase is by no means readily intelligible and may perhaps be spurious. The commentator's explanation कलेषु (= मधुरेषु ध्वनिषु) मुखरः (=प्रधानः) is far-fetched.

अन्तरितः समरतूर्यनिर्घोषः—The noise of the war-trumpets was drowned (by the shouts of applause).

Siddhas and *Charanas* are orders of demi-gods.

धनुर्वेदशिक्षाचतुरत्वम्—धनुर्वेदशिक्षया चतुरत्वम्. The skill attained by the study and practice of the art of war.

तवाप्येतत्प्रेक्षणीयम्—It is well worth your while too to witness this (*Sc.* fight between Arjuna and Vrishasena).

साभिप्रायम्—Significantly, that is, with a tone which signified that he was eager to know what followed.

अविनयनौकर्णधार—अविनयरूपा या नौः तस्याः कर्णधार. 'O helmsman for (steering) the ship of insolence !' Karna is addressed as one who leads people along the path of insolence and unrighteousness. Mark the alliteration in कर्णधार कर्ण.'

मम परोक्षम्—In my absence; behind my back, **परोक्षम्** = अक्ष्णोः परम्, lit. outside the pale of one's view.

परिवृत्य व्यापादितः =**परिवृतः व्यापादितश्च**—Was hemmed in and slain.

P. 59, **स्मर्तव्यशेषं करोमि**—**स्मर्तव्यः शेषः यस्य तादृशम्**. 'One of whom there remains nothing but what may be merely remembered ;' hence, 'dead and gone.' A periphrasis meaning 'I am killing.'

कालपृष्ठं—The name of Karna's bow.

सावहित्थम्—अवहित्थया or अवहित्थेन सहितं यथा स्यात्तथा. अवहित्था or त्थम् is आकारगोपनम्, 'Suppression of all manifestation of the inward feeling.' In the present case Duryodhana must have been pained at the mention of Arjuna's resolution to slay Vrishasena and his mental agony would naturally tend to break out in sighs or otherwise; but Duryodhana suppressed these manifestations of his inward agony.

P. 60, **प्रतिषिद्ध...रम्भेण**—प्रतिषिद्धः भीमसेनस्य समरकर्मारम्भः येन तथाभूतेन. Who prohibited Bhîma from continuing his operations on the battle-field.

अङ्गराज......कूलंकषे—अङ्गराजवृषसेनयोः यौ रथौ तावेव कूले, ते कषतः इति. Which (two rivers of arrows) tore away the two banks, namely the chariots of Karna and Vrishasena.

अन्योन्यस्नेह...विशेषाभ्यां (कर्णवृषसेनाभ्याम्)—अन्योन्यस्मिन् यः स्नेहः तेन (हेतुभूतेन) दर्शितः शिक्षाविशेषः याभ्यां तादृशाभ्याम्. 'Who displayed or put forth their best skill for very love to each other.' Their very lives being at stake, each of them put forth the best that in him lay in order to save the other.

ताररसित......वर्षेण. तारं रसितं, तदिव जीवायाः निर्घोषः तेनैव केवलं विज्ञातं बाणवर्षं यस्य तथाभूतेन (गाण्डीविना). Whose pouring forth of arrows could be marked by nothing but the incessant thunder-like twanging of his bow.

गाण्डीविना तथाचरितं पत्रिभिर्यथा etc. 'Arjuna wrought such a marvel with the arrows that etc.' The verb **लक्ष्यते** agrees with the last nominative **वीरलोकः** but is to be construed with each nominative separately with a due change in its form in each case by what is called **वचनाविपरिणाम.**

The v. l. गाण्डीवताररसितगोधानिर्घोष etc. is to be rejcted.

अतिक्रान्ते (शरवर्षे)—Ended or finished.

विमुक्ताक्रन्दे (कौरवबले)—विमुक्तः आक्रन्दः येन तथाभूते. (When the Kaurava forces) had set up a loud wail; amid the wail of the Kaurava forces.

'पश्यामि' (v. l. **प्रेक्षे**) is historical present and is equivalent to **'अपश्यम्.'** In this sentence there are other readings but these do not fit in with the context.

'**गदायुद्धप्रिय**' and **प्रियदर्शन.**' Note the difference of meaning here, due to difference in the position of the word 'प्रिय' in the Bahuvrihi compound. गदायुद्धप्रिय—'one *to whom* fight with the mace is dear; प्रियदर्शन—'One *whose* presence is dear (to another, to Duryodhana in the present case).'

P. 61, **दुःशासननिर्विशेष**—दुःशासनापेक्षया निर्गतः विशेषः यस्मात्तथाभूतः One in whom there is no point of distinction or inferiority as compared to Duhshàsana; hence, one who is quite like Duhshàsana (to me), as dear (to me) as Duhshàsana.

St. 10. पर्याप्तनेत्रं अचिरोदितचन्द्रकान्तं उद्भिद्यमाननवयौवनरम्यशोभं तत्ते आननपङ्कजं प्राणापहारपरिवर्तितदृष्टि (सत्) कर्णेन कथमिव दृष्टम् .

पर्याप्तनेत्रम्—पर्याप्ते नेत्रे यत्र तथाभूतम्. Possessed of large eyes.

अचिरो......कान्तम्—अचिरमेव उदितः यः चन्द्रः स इव कान्तम्. Charming as the moon recently risen.

उद्भिद्यमान......शोभम्—उद्भिद्यमानं नवं यौवनं, तेन रम्या शोभा यस्य तादृशम्. Marked by a splendour peculiarly attractive owing to the fresh youth just bursting forth.

प्राणापहार......दृष्टि—प्राणानां अपहारेण परिवर्तिता दृष्टिः यत्र तथाभूतम्. Marked by eyes rolling about in the agony of death.

Translation:—When that lotus-like face of yours, possessed of large eyes and charming as the newly-risen moon and marked by a complexion peculiarly attractive owing to fresh youth just budding forth, had its eyes rolling about inthe moment of your slaughter, with what feelings, indeed, can Karna have gazed upon it.

St. 11. प्रत्यक्षं हतबन्धूनां (अस्माकं) एतत् हृदयं परिभवाग्निना अत्यर्थं दह्यते । कुतो दुःखम् । कुतो व्यथा । **प्रत्यक्षम्** अक्ष्णोः समीपे.

Translation:—Our nearest kinsmen being all slain before our very eyes, this heart of ours has altogether been burnt down by the fire of humiliation; so now how can there be any sorrow or any anguish of mind?

Duryodhana means to say that successive discomfitures, the most intolerable of their kind, have so completely deadened his soul to all sense of sorrow or mental anguish that those who *can* feel regret or sorrow seem to him comparatively blessed: '**पुण्यवन्तो हि दुःखभाजो भवन्ति,**' says he.

किं प्रतिपन्नम्—What course was adopted?

अश्रुजलं उज्झित्वा—Wiping off the tear.

सुतवधा......पराक्रमम्—सुतस्य वधसंबन्धी यः अमर्षः तेन उद्दीपितः पराक्रमः यस्य तथाभूतम्. Whose valour was sharpened by his rage at the slaughter of his son.

अन्तरित:—'Was covered or screened.' The word may be the past pass. part. of the Denominative from **अन्तर** or of **इ** with **अन्तर्**.

P. 62, **कूबर**:—The pole of a carriage.

बहुप्रकारम्—बहवः प्रकाराः यस्मिन् कर्माणि यथा स्यात्तथा. In a variety of ways.

स्वस्ति......विज्ञापयति. Here is a specimen of the idiomatic form of opening a letter, prevalent in Sanskrit. **एतदन्तम्**—एतद् अन्ते यस्य तद्यथा स्यात्तथा. 'For this the last time.'

St. 12. अस्त्रग्रामविधौ (अयं) कृती । समरेषु अस्य तुल्यः पुमान् नास्ति । भ्रातृभ्योऽपि अयं मम अधिकः । अमुना पृथासूनवः जेयाः । इति यत् (=यतः) अहं (त्वया) संभावितः दुःशासनारिश्च मया न हतः (तत् = ततः) त्वं भुजयोः वीर्येण बाष्पेण वा दुःखप्रतिकारं एहि ।

Translation :—"This man is most proficient in the use of every variety of missiles. There is no man who is a match for him in battle. He is dearer to me than my very brothers; he is sure to vanquish the sons of Kunti." Such were the dreams you cherished concerning me, while I have failed to slay the enemy of Duhshâsana (*viz.* Bhîma). Since this is so, seek relief for your sorrow now either by strength of your arms or by means of tears.

This is Karna's message of despair to Duryodhana. He means to say that he must die soon without being able to realise for Duryodhana any of those high dreams which the latter cherished all along; Duryodhana must, therefore, either help himself to such revenge on the enemy as might bring him some consolation for his heavy loss, or, if unable to do so, must lighten his sorrow by giving it an outlet in tears.

v. l. त्वत् for यत् in यत्संभावित etc. and तं for त्वं in त्वं दुःखप्रतिकारमेहि etc. These variants are to be rejected 'इति अहं त्वत्संभावितः' would be a faulty expression for 'इति अहं त्वया संभावितः' the fault involved being what is called **अविमृष्टविधेयांश**, which consists in a part of the predicate not being expressed with sufficient prominence; in the present case the part **'त्वया'** of the

predicate ' त्वया संभावितः ' would be slurred over or obscured if, instead of being expressed as an independent word, it were compounded with 'संभावितः.'

किमारम्भोऽङ्गराज—How is Karna engaged now? What is he about? **किमारम्भः—कः आरम्भः यस्य तथाभूतः.**

St. 13. पार्थान् हत्वा बन्धुवर्गाय अशिवं सलिलं दत्वा कतिपयैः मन्त्रिभिश्च अरिभिश्च सह बाष्पं मुक्त्वा अन्योन्यं अपुनर्भावि गाढोपगूढं सुचिरं कृत्वा दुःखितौ निर्वृतौ च (सन्तौ) इमां हततनुं संत्यक्ष्यावः ।

अशिवम्—The water is spoken of as inauspicious because it pertains to the funeral rites. **अन्योन्यं** adv. **गाढोपगूढम्-गाढं उपगूढम्.** A fast embrace, **उपगूढं** being the past pass. part. of **गुह्** with **उप** used in the neuter as a substantive. **अपुनर्भावि, न पुनर्भवितुं शीलं अस्य इति.** Which is not to recur; hence, final.

Translation:—Let us kill Kunti's sons, offer the funeral libations to our kinsmen, shed tears in company with our few surviving ministers and the few surviving enemies, exchange a fast final embrace for a long while and then cast off these accursed bodies of ours, at once woe-begone and gratified.

They are woe-begone because they have lost so many dear souls and they would be gratified when they should have their revenge upon the enemy.

अथवा......संदेष्टव्यम्—Or rather I have no message to send concerning sorrow. The word ' **अथवा** ' is superfluous. For the sentence **शोकं प्रति** etc. looks like no modification of any part of what Duryodhana has already said, but it is rather a new statement.

P. 63. St. 14. वृषसेनः ते पुत्रः न । दुःशासनः मे अनुजः न । अहं त्वां किं बाधयामि । त्वं मां (किं) संस्थापयिष्यसि ।

Translation:—Vrishasena is not (exclusively) *your* son nor is Duhshāsana (exclusively) *my*-brother. (They are, respectively, son and brother both to you and to me alike). So where is the propriety of your consoling me or of my composing you?

हेषासंवलितः (**नेमिध्वनिः**)—**हेषाभिः संवलितः.** (The rumbling of the rims of the wheels) blended with the neighing of the horses. **तथा = ततः कारणात्** or **तस्मात्.**

सज्जीकुरु (*Sc.* **रथम्**). **अतिबीभत्सम्**—The foulest mischief or trick.

त्वदेकशेषबान्धवौ (एतौ तातोऽम्बा च)— त्वमेव एकः शेषः (= अवशेषभूतः) बान्धवः ययोः तथाभूतौ. Who have in you an only kinsman surviving.

St. 15. आवां तातं अम्बां च दृष्ट्वा अद्यैव रणं उपगतौ। विनतः (सन्) ताभ्यां शिरसि घ्रातः अहं च दुःशासनश्च। तस्मिन्बाले अरिणा प्रसभं तामवस्थां प्रापिते अपगतघृणः (सन् अहं) पित्रोः पार्श्वं गत्वा किं नु वक्ष्यामि। विनतः (सन्) घ्रातः' to be construed with ' अहं ' and ' दुःशासनः ' separately and not jointly.

प्रापिते—Past pass. part. of प्रापय caus. of आप् with प्र.

Translation :—It was this very day that we both met our father and mother and then went forth to battle. Bowing (before them), I was by them smelt on the head ; so was Duhshâsana likewise. And now that darling (namely, Duhshâsana) being forcibly reduced to such a sad predicament (that is, slain) by the enemy, what am I to say to my parents on approaching them, ruthless as I have been so absolutely ?

In ancient times it was customary for elders to actually smell their youngers on the head by way of blessing them when the latter took leave of the former before engaging in any work of enterprise.

Act V.

कुरुकुलकाननैकशेषप्रवालः—One only sprout surviving out of the whole wilderness, namely, the Kuru family.

स्वैरम्—Slowly, in a leisurely manner.

St. 1. कङ्कवदनैः शल्यानि व्यपनीय कङ्कटे उन्मोचिते (सति) व्रणपट्टकेषु बद्धेषु (सत्सु) शनकैः कर्णे कृतापाश्रयः (सन्) निर्जितसान्त्वितान् नरपतीन् दूरात् लीलया आलोकयन् भवान् 'पुत्रक (अपि) वेदना सह्या' इति पापेन मया न पृष्टः।

Translation :—A miserable wretch as I am, I have not made the kind inquiry " my dear son, is your pain bearable ?" after the darts should have been removed from your body by means of pincers and you should have cast off your armour and your wounds should have been bandaged and you should have re-

clined on Karna's person at your leisure and be triumphantly surveying from a distance all the princes when they should have been already vanquished first and afterwards appeased.

Dhritarāshtra states in detail amid what circumstances he wished to have met his son and curses his own fortune at the sad course, events have taken.

निर्जितसान्त्वितान्—आदौ निर्जिताः पश्चात् सान्त्विताः तथाभूतान्.

अतिगाढप्रहारवेदनापर्याकुलस्य—अतिगाढः प्रहारः तस्य वेदना, तया पर्याकुलस्य (ते). This adjective practically gives the reason for what is stated in the principal sentence, namely, **ते वाणी न प्रसरति.** 'Your tongue is silent or inactive because, probably, you are so agonised by the pangs of your deep wounds.'

P. 65, **अकृतपूर्वः**—Unusual, unexampled, unparalleled ; lit. hitherto never practised. **अव्याहारः**—Refusal to speak, silence.

St. 2. **अम्ब अहं अप्रतिकृतानुजनाशदर्शी (सन्) तातस्य तव च बाष्पपयसां हेतुः जातः । अत्र वः विमले भरतान्वये दुर्जातं सुतक्षयकरं मां सुत इति किं अवैषि ।**

अप्रतिकृतानुजनाशदर्शी—अप्रतिकृतः यः अनुजानां नाशः तं पश्यतीति. One witnessing the slaughter of his brothers without avenging it.

दुर्जातम्—Ill-born, as a disgrace to the family ?

Translation :—A spectator as I have been of the slaughter of your sons without avenging it, I have proved to be the cause of my father's tears as also yours. O dear mother ! then why do you regard me as your son—me who am rather the destroyer of your sons and one unworthily born in this pure race of the Bharatas ?

मार्गोपदेशकः—A guide.

St. 3. **मातः ते वचः किमपि असदृशं कृपणम् । क्व सुक्षत्रिया भवती क्व च एषा दीनता । निर्वत्सले सुतशतस्य एतां विपत्तिं त्वं न अनुचिन्तयसि । अयोग्यं मां रक्षसि ।**

निर्वत्सले—निर्गतं वत्सलं (= वात्सल्यं) यस्याः तथाभूते. 'One who is divorced from all parental tenderness.' **'वत्सल'** is a noun in the compound **'निर्वत्सले.'**

Translation :—O mother, your words are astonishingly mean and undignified. What a strange incongruity between your character as a worthy woman of the Kshatriya caste and the meekness of spirit (which your words betray) ? O one divorced wholly from parental tenderness, you do not mind the tragic end

of your hundred sons but care merely for the safety of me who am so unworthy (of your care) !

नूनं विचेष्टितमिदं सुतशोकस्य—'Indeed, this (that is, Gándhári's becoming too meek-spirited) is a result wrought by grief for the loss of sons.' Duryodhana means that Gándhári's unexpected loss of so many sons has wholly unnerved her and caused her spirit to degenerate most deplorably.

अपुष्कलम्—Not ample or wide ; hence, of no universal application, of limited application. 'इदम्' refers to लोकवाद in sense though not grammatically. Duryodhana means that the common proverb that because the pitcher has slipped down into the well, the rope too is not to be dropped in, is not just in every case ; for, says Duryodhana, when that which is to be served does no longer exist, the instrument that serves is needless. Thus in the case of the rope and the pitcher, when one pitcher is lost, another pitcher can be supplied for the rope to serve and the usefulness of the rope may continue ; and there may be many cases analogous to this and there the proverb may hold good ; but it cannot hold good in the present case, since Duryodhana has lost all the souls dear and near to him and it is not possible to replace them that he might love them and be serviceable to them ; so there is no good in his living longer. He speaks of his brothers as 'उपक्रियमाण's' and of himself as the 'उपकरण.'

St. 4. **अद्य मया निहतपुत्रया कुन्त्या सह युवां शोकेऽपि विराजमानौ सन्तौ तनयान् अनुशोचतम् ।**

Translation :—Do you keep mourning for your sons, looking all the better (for doing so) in company with Kunti who shall have all her sons slain by me this day.

P. 66. **एतदेव प्रभूतं यत्...**etc. Even this is much that at least you are not to be mourned for, that is, you are alive and not to be bewailed like your brothers. *v. l.* for 'यत्त्वमपि तावदेको नुशोचितव्यः,' 'यत्त्वमपि तावदेको जीवसि । कमन्यमनुशोचिष्यामि । तज्जात कालस्ते समरस्य । But in this reading 'कमन्यमनुशोचिष्यामि' is unintelligible.

अपश्चिमं कुरु पितुर्वचनम्—'अपश्चिमं' may be interpreted in more ways than one ; it may be treated as a नञ्तत्पुरुष compound (न पश्चिमम्) and may be taken as a predicative adjective qualifying 'पितुर्वचनम्' and the whole sentence would mean 'make

these words of your father's anything but the last (that he utters), implying that if Duryodhana should refuse to comply with his father's request, the latter would die broken-hearted and would utter no more words. संजय, therefore, entreats Duryodhana not to let things come to such a pass. Or, secondly, 'अपश्चिमम्' may be treated as a Bahuvrihi compound meaning 'final' or 'last' (न पश्चिमं यस्य,) lit. 'that which has no successor or for which there is no last,' hence, 'last' and the adjective may be taken to qualify 'पितुर्वचनम्' attributively, or predicatively; in the former case, the meaning would be 'Do this, the last bidding of your father's;' 'implying that if Duryodhana would obey this one bidding of his father's, the latter would leave him to his own sweet will for the rest. In the latter case, the meaning would be 'Allow your father's words to be final,' that is, 'do not contradict him or oppose him but obey his bidding.'

St. 5. ययोः बलेन दायादाः न गणिताः तौ द्रोणभीष्मौ हतौ । कर्णस्य आत्मजं अग्रतः शमयतः फाल्गुनात् जगत् भीतम् । मे वत्सानां निधनेन अधुना रिपुः त्वयि शेषप्रतिज्ञः । (तस्मात्) तात वैरिषु मानं मुञ्च । इमौ अन्धौ पितरौ पालय ।

दायादाः—दायं आदत्ते or अत्ति असौ दायादः, A co-parcener; lit. One who comes in for or eats a share in the property of a common ancestor, hence, a co-sharer or co-parcener.

शेषप्रतिज्ञः—शेषा (= अवशिष्टभूता) प्रतिज्ञा यस्य तथाभूतः—One whose solemn declaration or pledge is outstanding or remains unexecuted.

Translation :—The illustrious Drona and the illustrious Bhîshma, in reliance on whose strength the co-parcerners were set at naught (by us), have both been slain. The world trembles before Arjuna who has killed Karna's son (Vrishasena) before its eyes; now that my (other) sons have fallen, the enemy (of course, Bhîma) has his solemn declaration remaining unfulfilled with reference to yourself (alone). So, my dear son, give up all your pride towards the enemies and tend these your blind parents (referring to himself and his wife, Gàndhàri).

Dhritaràshtra enumerates the unfortunate occurrences on his side and tries to persuade his son to leave off his policy of war with the enemy, which might lead to his own fall on the battle-field and leave his blind parents entirely supportless in their old age.

'तात' is a term of endearment used by an elder in addressing a younger in a tone of mild persuasion. Comp. Marathi 'बाबारे'

V. L. 'देवा वा' for 'दायादाः;' here 'वा' would have to be taken, in the unusual sense of 'अपि' 'वत्सानां निधनाच्च मारुतिरसौ शेषप्रतिज्ञस्त्वयि' for the third line. This reading is good.

यावत्प्रणिति......प्रज्ञावताम्—A hero seeking to vanquish the enemy (विजिगीषुः) is fit to be counselled (ought to be counselled) by the wise as long as he lives.

'उपदेष्टव्यभूमिः'=उपदेशभूमिः, the potential passive participle, 'उपदेष्टव्य' being used in the neuter gender as a substantive and so, as construed with the phrase 'उपदेष्टव्यभूमिः' the noun denoting the agent of counselling (प्रज्ञावन्तः) must stand in the genitive case, and 'प्रज्ञावताम्,' therefore, cannot be treated as equivalent to the instrumental 'प्रज्ञावद्भिः'. The meaning of the whole phrase is 'fit object of counsel for the wise.'

शृणुमस्तावत्......मुपदेशम्—Said rather tauntingly. 'We are ready to listen from yourself as a wise man any fitting counsel to be offered to us.' In 'अस्मान् प्रति' 'प्रति' is used as a कर्मप्रवचनीय.

यदि प्रकृतिमापद्यसे—If you would master your anger; if you would regain your cool temper.

संधत्तां युधिष्ठिरम्—'धा with सम्' as meaning 'to make peace with, is intransitive in Sanskrit ; so when used transitively as here, 'संधा' means 'to win over,' 'to conciliate.' The resulting idea is the same, however.

ईप्सितपणबन्धेन—ईप्सितस्य पणस्य बन्धेन. (1) By stipulating such terms as may be acceptable (to the enemy); or (2) by forming such an agreement or coming to such an understanding as may be welcome (to either party).

In (1) पण=terms stipulated ; in (2) पण=agreement or treaty.

तनयस्नेहवैक्लव्यात्—तनयेषु or rather तनये यः स्नेहः तेन वैक्लव्यं, तस्मात् (निमित्तात्). Owing to her being overcome with tenderness towards her sons or rather her surviving son, Duryodhana.

बालिशत्वेन—Owing to his puerileness or immaturity of judgment.

प्रभवति पुत्रनाशजन्मा हृदयज्वरः—पुत्रनाशजन्मा=पुत्रनाशात् जन्म यस्य तथाभूतः. It is the anguish of mind due to the loss of the sons that prevails or asserts itself.

अस्खलितभ्रातृशतः—अस्खलितं भ्रातृशतं यस्य. None of whose hundred brothers had fallen.

अवधीरित...सामोपन्यासः–अवधीरितः वासुदेवस्य (=वासुदेवकर्तृकः, subjective genitive) साम्नः (=सामकर्मकः, objective genitive) उपन्यासः येन तथाभूतः—I refused to entertain or repudiated the overtures of peace made by Krishna.

P. 67. **दृष्टपितामह..विपत्तिः**—दृष्टा पितामहस्य (भीष्मस्य) आचार्यस्य (द्रोणस्य) अनुराजचक्रस्य च विपत्तिः येन तथाभूतः. Now when I have already witnessed the fall of Bhîshma, Drona and the whole host of our vassal princes.

उदात्तपुरुष....वहम्—उदात्तपुरुषस्य व्रीडां आवहति तथाभूतं (संधिम्). Calculated to bring nothing but shame to a man of honour.

असुखावसानम्—असुखं अवसाने यस्य तथाभूताम् (संधिम्). That must result in misery or wretchedness.

'**नयवेदिन्**' is ironical here.

रिपोः (=रिपुमपेक्ष्य) हीयमानाः नृपाः परान् संदधते किल । अधुना अहं दुःशासनेन हीनः । पाण्डवः सानुजः ।

Translation :—It is, indeed, such princes as are losing their ground before the enemy, that seek reconcilaition with their adversaries; whereas, at present I am the losing party, being bereft of Duhshásana (in fact all the brothers) while Pándava (referring to Yudhishthira) has all his brothers living.

The idea is that as Duryodhana is the losing party and Dharma the gaining party on the field of battle, Dharma would not accept any proposal of peace coming from Duryodhana.

v. l. '**कथम्**' for '**परान्**' and for the second line '**दुःशासने हते हीनाः सानुजाः पाण्डवाः कथम्.**' This reading too would give the same idea but in a round about way. Thus the meaning of the two lines together would be ' How is it possible for kings, who have lost more than the enemy on the battle-field, to bring about peace? (For the victorious party would not accept overtures of peace coming from the losing party; a negotiation for peace is likely to succeed only when it emanates from the comparatively victorious party.) Now when Duhshàsana is slain how can the Pàndavas, each with his brothers living, be looked upon as the losing party?' This is a question of appeal expecting the answer that the Pandavas are the victorious party and the negotiation for peace, in order to succeed, ought to proceed from

them and as it does not, peace is not possible. But this is a very round-about way of arriving at the intended idea and so the reading is not good. 'सानुजे' for 'सानुजाः' would go with 'दुःशासने' and in other respects the meaning would be the same.

दैवापकृष्टम्—दैवेन अपकृष्टम्. Controlled by Fate; dependant upon Fate.

विपत्तौ—'विपत्ति' is used here in the sense of 'death' as in so many other places before.

बहुच्छलत्वात्—बहूनि छलानि यत्र तथाभूतः (सङ्ग्रामः) तस्य भावः, तस्मात्. Because war abounds with various modes of treachery or foul play.

उपपत्तियुक्तं (वचनम्)—Sensible, reasonable.

St. 7. एकेनापि अनुजेन विना पार्थः मरणं प्रतिज्ञातवान् । भ्रातॄणां शते निहते दुर्योधनः जीवितुं अभिलषते । तं दुःशासनशोणिताशनं अरिं भीमं गदाकोटिना भिन्नं (सन्तं) अहं दिक्षु न विक्षिपामि । कृपणः (सन्) संधिं विदध्याम् ।

Translation :—The son of Prithà (viz. Yudhishthira) has resolved upon suicide if he should lose but one of his brothers, while (you mean) Duryodhana must wish to live even when all his hundred brothers have been slain! Shall I not mangle to pieces with the point of my mace and throw to the four quarters (the body of) that foe, Bhîma, the devourer of Duhshàsana's blood? But instead, shall I prove to be so thoroughly devoid of self-respect as to sue for peace?

P. 68. **तदात्मापि तावत्संस्तभ्यताम्** (Of course, **युवाभ्याम्**)—The word 'आत्मन्' in Sanskrit is equivalent to the reflexive pronoun in English, and is always used in the singular even when referring to two or more persons. The meaning is: 'Compose at least yourself in the first place.'

त्वदेकशेष......वलम्बना—The compound may be dissolved as त्वमेव एकः शेषः येषां तथाभूतानि अवलम्बनानि यस्य, or it may be dissolved thus :—शेषं अवलम्बनम् (Karmadhàraya) and then त्वमेव एकं शेषावलम्बनं यस्याः सा. The ultimate meaning is, of course, the same.

तपस्विनी—Poor, unfortunate.

अवलम्बताम् directly agrees with the nominative 'गान्धारी' but is to be construed with 'अहम्' with a due change in form by विपरिणाम.

. . . .

शरणम् in apposition with 'कम्' 'supporter,' 'helper' गान्धारी कमवलम्बता etc. To whom is Gàndhàri to resort to for help as also myself.

St. 8. कलितभुवनाः भुक्तैश्वर्याः तिरस्कृतविद्विषः प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः अभिमुखं क्रुद्धान् अरीन् घ्नन्तः शतं आत्मजाः हताः (तस्मात्) अम्बया सहितः तातः सगरेण ऊढां धुरं वहतु ।

Translation :—Your hundred sons, who had established their supremacy over all regions and were in the enjoyment of sovereignty, despising the enemies and receiving homage from thousands of princes when they bent down their crowned heads, and who used to slay enemies that opposed with fury have themselves been slain now ; so you, O father, must bear, in company with mother, the same yoke that was borne by Sagara, *i.e.* must bear, with resignation, the same hard lot that was borne by Sagara when he had lost all his sixty thousand sons at a stroke. 'सगरेणोढां धुरं वहतु' involves the figure, निदर्शना, for explanation of which, vide note p. 60, line 6. The story of Sagara is told in chapters 38-42 of the Bàlakànda of the Adhyàtma Ràmàyaṇa.

विपर्यये त्वस्य (मदुक्तस्य)—' In every case opposed to what I speak of ' 'in every alternative running counter to this one (that I propose) ; hence, ' otherwise.'

भीरुजनत्रासजननी—भीरुजनस्य त्रासं जनयतीति. Calculated to fill timid people with alarm.

ज्ञायताम् (Sc. **किमेतदिति** understood). **अतिभैरवः** etc. is to be treated as a separate sentence and not to be construed with ज्ञायताम्.

रहः परप्रतीघातोपायश्चिन्त्यताम्—' Let some expedient be devised for smitting the enemy covertly or unawares.' Dhritaràshtra, already a man of crooked maxims, is represented here as one who is still further deadened to all sense of honour and all sentiment of chivalry, by that timidity which is natural to old age and blindness.

St. (9 A and 9). प्रत्यक्षं हतबान्धवः परे मम रहः हन्तुं न योग्याः । किं वा तेन कृतेन यत् तैः इव रणे प्रकाशं न कृतम् । मातः भवतीसुतक्षयकरः अहं एकः । अरयः कियन्तः । दैवं केवलं साम्यं एतु । (ततः) अधुना मेदिनी निष्पाण्डवा (भविष्यति) ।

P. 69. **भवतीसुतक्षयकरः**—भवत्याः सुतानां क्षयं करोतीति. Duryodhana takes this epithet to himself in a mood of extreme self-disparagement ; the compound भवतीसुत instead of भवत्सुत is irregular

as there is no satisfactory authority in favour of the feminine base भवती used in a compound.

The first two lines are an answer to Dhritaràshtra's counse and the last two are an answer to the difficulty made by Gàndhàri.

Translation :—The enemies who killed my kinsmen openly ought not to be slain by me secretly. For where is the merit in achieving that which is not achieved openly on the battle-field as has been done by them (*i.e.* the enemies) ? Mother, I who have really been the cause of the death of your sons, am. indeed, single-handed ; but how many are the enemies ? (they are but five). Only let fortune become even-handed (in its dispensations) and even now the earth shall be devoid of the Pàndavàs.

साम्यं एतु = समं भवतु. *v. l.* 'शाम्यं' and 'साह्यं' for 'साम्यं' and 'श्लाघ्यं केवलमस्तु दैवमधुना etc.' and 'सह्यं केवलमेतदेवमधुना etc.' for the first part of the second line. But 'साम्यं' is a more regularly formed word than 'शाम्यं' and 'साह्यं' and makes better sense than 'श्लाघ्यं etc.;' while the reading 'सह्यं केवलं etc.' is positively unintelligible.

अलमप्रियश्रवणपराङ्मुखतया—अप्रियस्य श्रवणात् या पराङ्मुखता तया अलम्. Enough of shrinking from hearing evil tidings ! Enough of fighting shy of unhappy news !

St. 10. त्यक्तप्राजनरश्मिः पार्थाङ्कितैः मार्गणैः अङ्कितततनुः वाहैः स्यन्दनवर्त्मनां परिचयात् शनैः आकृष्यमाणः अङ्गपतेः वार्तां पृच्छतां (जनानां) विलोचनजलैः आवेदयन् शल्यः शून्येनैव रथेन कुरून् शल्ययन् (*v. l.*कम्पयन्) शिबिरं याति ।

पार्थाङ्कितैः (मार्गणैः)—पार्थस्य अङ्कः संजातः येषु तथाभूतैः, marked with the name of Arjuna.

पृच्छताम्=पृच्छद्भ्यः शल्ययन्—Pres. part. from the denominative of शल्य, meaning शल्ययुक्तान् कुर्वन्, pricking or tormenting as if with thorns. कम्पयन् for शल्ययन् is easily intelligible.

Translation :—Having cast off whip and reins, bearing all over his person arrows marked with Arjuna's name, drawn along by the horses slowly because of their acquaintance with chariot-tracks and communicating to inquirers the tiding relating to Karna by means of tears, Shalya is retiring towards the camp in a vacant chariot, thus tormenting the Kurus (with that spectacle) as with thorns.

हा । हताः स्मः—Alas ! we are undone. !

St. 11. शून्यं कर्णस्य रथं (शून्यं) मनोरथमिव अधिरूढेन प्रविशता शल्येन यथा शल्येन अयं जनौघः मूर्छितः ।

यथा शल्येन = शल्येन इव. 'शल्य' has got two meanings : (1) a thorn ; (2) the hero of that name who acted as charioteer to Karna and after the death of Karna, as commander of Duryodhana's forces.

Translation :—Here this concourse of people is pained, as by a thorn, by (the spectacle of) Shalya entering seated in Karna's chariot now vacant, thus riding, as it were, a baffled hope.

Mark the alliteration in 'रथं मनोरथं' and in शल्येन यथा शल्येन.

St. 12 भीष्मे द्रोणे च निहते यः अवलम्बनं आसीत् सोऽपि अयं मे वत्सस्य सुहृत् शूरः राधेयः हतः ।

Translation :—Here is slain that friend of my child's also, the valiant Karna, who was his chief support when Bhishma and Drona had been slain.

P. 70. St. 13. अन्धः अनुभूतशतपुत्रविपत्तिदुःखः भार्यया सह शोच्यां दशां उपगतः अहं अस्मिन् अशेषितसुहृद्गुरुबन्धुवर्गे दुर्योधनेऽपि भवता निराशः कृतो हि ।

Translation :—I, already a blind man smarting under the grief due to the loss of a hundred sons and reduced to the most wretched condition together with my wife, am now driven by you (O accursed Fate ! भो हतविधे) to despair even with regard to this Duryodhana who has now completely lost the whole lot of his friends, elders and kinsmen.

St. 14 अयि कर्ण मयि स्थिरां मुदं उद्गिरन्निव मे कर्णसुखदां गिरं प्रयच्छ । वृषसेनवत्सल सततावियुक्तं अकृताप्रियं मां विहाय यासि ।

Translation :—O Karna, bless me with words charming to the ear, thus breathing forth, as it were, lasting joy towards me. O loving father of Vrishasena, are you passing away, leaving me behind—me who was never separated from you and never did you any injury ?

St. 15. तात मम प्राणाधिके तस्मिन् अङ्गानां अधिपे हते (सति) उच्छ्वसन्नपि अहं लज्जे आश्वासे का कथा ।

Translation :—Father, that king of the Angas (*i.e.* Karna) who was dearer to me than my very life, having been slain, I am

ashamed to so much as breathe; why talk of consolation? Mark the alliterative antithesis in 'उच्छ्वसन्' and 'आश्वासे'

St. 16. शत्रुहतं शोच्यमपि तं वत्सं दुःशासनं न शोचामि । न च बन्धुवर्गं शोचामि । येन तु कर्णे अतिदुःश्रवं असाधु कृतं तस्य कुलस्य समरे निधनं कर्तास्मि ।

Translation:—I no longer lament even that dear child, Duhshàsana, slain by the enemy and to be so deeply mourned; nor do I lament the whole lot of my kinsmen. But I am determined to effect on the battle-field a wholesale slaughter of the whole family belonging to him who has perpetrated on Karna this foul deed so shocking to hear of.

v. l. For the second line, 'येनातिदुःश्रवमसाधु कृतं न कर्णे कर्णस्य तस्य निधने निधनं कुलस्य.' This reading is adopted by Jagaddhara and interpreted by him thus:—'Now that Karna has fallen, the whole family (of the Kauravas) is (as good as) fallen—Karna by whom nothing evil and shocking to hear of was inflicted on the ear, that is, by whom no shocking outrage was perpetrated, to hear of which would have been painful.' But the idea is not logically very congruous; for the mere fact that a person has never committed a grave outrage shocking to hear of can be no high claim to admiration or love so profound that his friend might be justified in speaking of his fall as bringing with it the fall of the friend's whole family. If, however, we choose not to emphasise the adjectival clause 'येनातिदुःश्रवं etc.' but take it as put in by the author without any special propriety in order merely to secure the punning alliteration in 'कर्णे' and 'कर्णेन' (which is quite in the manner of the poet), then there is no ground for objection against the reading, which therefore, cannot necessarily be spurious.

St. 17. मामुद्दिश्य प्राणान् त्यजन् (कर्णः) केनचित् न निवारितः तत्कृते बाष्पं त्यजतः मे दीनस्य किं वार्यते ।

वार्यते (= वारणं क्रियते) is obviously a passive form used impersonally, though the root is transitive and therefore a regular passive construction would have been preferable; thus 'तत्कृते बाष्पं त्यजन् अहं दीनः किं वार्ये would be a more natural form for the sentence to take. Usage, however, allows the impersonal construction even with a transitive root as in 'जितं मन्मथेन' but in such a case the object of the action is generally suppressed and the root becomes a quasi-intransitive root. While in the sentence before us, the impersonal construction is strikingly peculiar in as much as the object of the action is present.

Translation :—He (Karna) was prevented by none from parting with his very life for my sake; then why am I, a meek fellow, dissuaded from parting with (*i.e.* shedding) tears for his sake?

Note the idiomatic construction in 'प्राणान् त्यजन् न निवारितः' in the sense of 'प्राणानां त्यागात् न निवारितः.

अस्मत्कुलान्तकरणं (कर्म)—अस्माकं कुलस्य अन्तः क्रियते अनेन इति. Calculated to result in the destruction of our whole family.

P. 71. St. 18. चक्रायुधसारथेः अस्मत्सेनाकृतान्तस्य इन्द्रसूनोः तस्य शरैः भूमौ निमग्नचक्रः (सः कर्णः) निहतः किल ।

Translation :—While the wheel of his chariot lay driven into the earth, he was shot down, it is said, by the arrows of the son of Indra (*i.e.* Arjuna), the destroyer of our army and one whose charioteer is the disc-armed (Krishna).

St. 19. कर्णाननेन्दुस्मरणात् क्षुभितः मे शोकसागरः वाडवेन इव क्रोधजेन शिखिना पीयते ।

Translation :—The ocean of my grief which was agitated by the thought of the moon consisting of Karna's face, is now being drunk up by the fire of my fury as by the submarine fire.

Duryodhana means that the thought of Karna's dear face stirred his grief into violence but the grief is now losing itself in the fury excited by the knowledge of the unfair manner in which Karna was slain by the enemy. The idea is elaborately expressed under the metaphor of the ocean swelling under the influence of the moon by the law of gravitation and shrinking again to its normal volume under the action, as poets suppose, of a mysterious fire lying at the bottom of the sea and absorbing all surplus quantity of water so as to keep the ocean within proper bounds.

St. 20. अयं शोकजन्मा दुःसहः ज्वलनः मां दहति । समानायां विपत्तौ मे संशयितः रणः वरम् ।

Translation :—This unbearable fire engendered by grief is (already) burning me down (to death). So there being the same wretchedness in store for me(in either case), war with all its risks seems preferable to me.

'मे' to be construed with both 'विपत्तौ' and 'रणः वरम्.' 'विपत्तौ' may be directly taken in the sense of ' death ' also, as the word is so often used in that sense by our author and then the meaning of the Locative Absolute phrase would be ' My death being alike

inevitable (in either case).' Duryodhana means that whether he stops fighting or continues it, he must die a miserable death in either case ; for in the former case he would fall a victim to grief and in the latter case he might be slain by the enemy.

'संशयित:'—संशय: संजात: अत्र इति, hence **जीवितसंशयान्वित:** (रण:)—Involving great insecurity or risk to life.

v. l. **'वरं संशयितुं रणे'** Not a good reading in as much as the object to **'संशयितुं'** has to be supplied from the context and secondly the use of the infinitive in place of a noun in the nominative case is not admissible in Sanskrit.

St. 21. तनय साहसेषु नित्यं संशय: भवति । भीमं भीमं उत्प्रेक्ष्य एतत् (*i.e.* मम) हृदयं द्रवति । मानशौण्ड अनिकृतिनिपुणं ते चेष्टितम् । अरीणां संगरं छलबहुलम् । हा हतोऽस्मि ।

मानशौण्ड—माने शौण्ड. O one with a keen sense of honour.

छलबहुलम्—छलानां बाहुल्यं यत्र तादृशम्, a peculiar compound. The compound, however, is not without the sanction of usage. Compare 'अभिरूपभूयिष्ठा,' 'प्रमोदनिर्भर' 'कपटप्रचूर' etc. In every one of these cases, the adjective part is translatable by ' abounding with ' consisting of etc.' Thus 'छलबहुलम्' means 'abounding with foul tricks.'

अनिकृतिनिपुणम्—न निकृतौ निपुणम्. Not conversant with treachery or foul play.

संगरम्—The word is masculine but here it seems to be used irregularly as of the neuter gender, unless we choose to take the word to be in the accusative as object to **'उत्प्रेक्ष्य'** along with **'भीमम्'** and **'चेष्टितम्'**; but this mode of construing the words does not appear to me so natural as the one we have adopted.

Translation :—My son ! there is always uncertainty of issue in adventurous undertakings and my heart quails at the thought of the ferocious Bhîma. O one so sensitive to honour, your dealings are innocent of treacherous practices while the enemy's (method of) warfare abounds in foul tricks. Alas !I am undone !

St. 22. येन पापेन मे हृदयस्य मनोरथ: सर्वाङ्गचन्दनरस: नयनामलेन्दु:, अम्ब तव पुत्र:, तात तव नयैकशिष्य: कर्ण: हत: तत्र सपदि शरा: पतन्तु ।

Translation :—Let my arrows fall at once upon that wretch (*i.e.* Arjuna) who slew Karna, the delight of my heart, the cool sandal juice for all my limbs, the bright moon for my eyes, son

to you, O mother, and your pupil *par excellence,* O father in the study of politics.

P. 72. St. 23. राजन् भीष्मे गते द्रोणे हते कर्णे च विनिपातिते शल्यः पाण्डवान् जेष्यति (इत्येषा) आशा बलवती ।

Translation :—Bhîshma having passed away, Drona being slain and Karna being knocked down, there is strong hope, indeed, that Shalya will overcome the Pàndavàs !

The expression is ironical and implies that it is silly to hope that a third rate general like Shalya will succeed where first rate generals like Bhîshma etc. have failed. This mode of indication by which the words indirectly convey the opposite of what they directly denote is, in Sanskrit, called विपरीतलक्षणा.

St. 24. कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा अयं आत्मा अनिवारितसंपातैः अश्रुवारिभिः (नन्वभिषिक्तः p. 71.)

अनिवारितसंपातः—अनिवारितः संपातः येषां तथाभूतः (अश्रुवारिभिः)—Whose flow is irresistible or not to be checked.

Translation :—(There has been installed in the office of Commander-in-chief) my own self who shall, therefore, either embrace Karna (*i.e.* die and meet Karna in the other world) or take the life of Arjuna ; and (the installation has been performed) with the water of tears flowing with such an irrisistible force.

कर्णालिङ्गनदायी and **पार्थप्राणहरः** are **उपपद** compounds.

St. 25. एकरथारूढौ त्वां इतस्ततः पृच्छन्तौ प्राप्तौ । Then in answer to the question ' **कश्च कश्च** ' the second line :—**स कर्णारिः स च क्रूरः वृककर्मा वृकोदरः ।**

Translation :—' There have arrived here the two, driving in the same chariot and inquiring for you here, there and everywhere.' Then in answer to the question ' which two ?' the second line :—' that enemy of Karna (namely Arjuna) and that ruthless Bhîma of wolfish deeds.'

प्रतिपत्तव्यम् = विधातव्यम्.

समागतोऽस्माकं शोकापनोदी जनः (शोकं अपनुदतीति). ' Here have arrived those who must drive away our sorrow.' Duryodhana means that he has now found within his reach those whom he would fain kill and whose slaughter is bound to lighten his own and his parents' grief for the death of his brothers and of Karna.

The word 'जनः' is always used in the singular even when referring to more persons than one as here; it refers here to भीम and अर्जुन.

P. 73. **अयथातथम्**—In a disordery manner; pell-mell. अलमावयोः शङ्कया = अलमावाभ्यां शङ्कित्वा.

St. 26. द्यूतच्छलानां कर्ता, जतुमयशरणोद्दीपनः, सः (= तादृशः) अभिमानी, कृष्णाकेशोत्तरीयव्यपनयनमरुत्, यस्य पाण्डवाः दासाः असौ दुःशासनादेः अनुजशतस्य गुरुः, अङ्गराजस्य मित्रं राजा दुर्योधनः क्वास्ते कथयत। न रुषा द्रष्टुमभ्यागतौ स्वः।

कृष्णा...मरुत्—कृष्णायाः केशानां उत्तरीयस्य च व्यपनयने मरुदिव.

Translation:—Where is sitting that king Duryodhana, the eldest of the hundred brothers, Duhshàsana and others, the friend of Karna, the author of the rogueries in gambling, the setter of fire to the house of lac, that personification of pride, the very wind for taking off the garments and tossing about the hair of Draupadi, (above all) he of whom the Pàndavàs were the slaves? Do tell us, for we are come to meet him; not in fury.

v. l. 'पुरुषाः' for 'न रुषा' where 'पुरुषाः' is the vocative. The commentator's reason for preferring the reading 'न रुषा' does not appear convincing. For, he says, 'न रुषा' serves the purpose of making the speaker's statement of the purpose of coming corroboratory of the assurance already given in 'अलं शङ्कया'. But even 'द्रष्टुम्' by itself when understood in contrast with योध्दुम् might serve that purpose quite as well. द्रष्टुमभ्यागतौ स्वः, न योध्दुम्। तेन अलं शङ्कया.

उपक्षेपः—Protestation or declaration; tone of speech.

संप्रति वाचा व्यवस्यन्ति—Are now operating with the tongue.

कथय गत्वोभयोः etc. The genitive 'उभयोः is used in the sense of the dative उभाभ्याम्.

अनुल्लङ्घनीयः सदाचारः—(The dictates of) etiquette must not be disobeyed; the rules of good conduct must not be infringed.

पित्रोः नमस्कृतिं श्रावय—The genitive 'पित्रोः' is used for the accusative 'पितरौ.'

विश्राव्य स्वकर्म नाम च वन्दनीया गुरवः = गुरवः स्वकर्म नाम विश्राव्याः ततः परं च वन्दनीयाः—One should announce one's deeds and one's name before elders and then bow to them. That one's name should be announced while saluting an elder is what is laid down in

स्मृति's; but as for the announcement of one's achievements, that is perhaps improvised to meet the requirement of the present purpose.

St. 27. ते सुतैः सकलरिपुजयाशा यत्र बद्धा, यस्य गर्वेण लोकः तृणमिव परिभूतः, तस्य राधासुतस्य रणशिरसि निहन्ता अयं मध्यमः पाण्डवः पितरौ वां प्रणमति।

Translation :—Here bows to you, O parents, the middle Pàndava, the slayer in the open battle-field of that son of Ràdha (*i.e.* Karna) on whom your sons had fixed their hope of overcoming all their enemies (or to whom your sons looked for the overthrow of all their enemies) and whose pride defied the whole world as if it were a straw.

St. 28. चूर्णिताशेषकौरव्यः दुःशासनासृजा क्षीबः सुयोधनस्य ऊर्वोः भङ्क्ता अयं भीमः शिरसा अञ्चति।

Translation :—Here bows, with the bending head, Bhîma, who has already pulverised all the Kaurava princes, who is intoxicated with the blood of Duhshàsana and who will presently fracture the thighs of Duryodhana.

P. 74. **यावत्क्षत्रं...वीराः**—Wherever there are men of the warrior class, there are heroes that are victorious on the battle-field and heroes that are vanquished and slain.

St. 29. पाण्डवानां वधूः कृष्णा यैः नृपैः तव सदसि केशेषु कृष्टा ते सर्वे कृशशलभकुलावज्ञया क्रोधवन्हौ येन (=यस्मात् कारणात्) दग्धाः एतस्मात् अहं श्रावये। न खलु भुजबलश्लाघया नापि दर्पात्। तात पुत्रैः पौत्रैश्च अतिगुरुणि कर्मणि कृते त्वमेव साक्षी.

कृशशलभकुलावज्ञया—कृशानां शलभानां कुलस्य या अवज्ञा तया. With that contempt which is felt for a multitude of lean moths. The reading '**कृतशलभकुलावज्ञया**' cannot be construed at all though even in the reading adopted '**कृश**' has no special propriety.

Translation -:—I am reporting (this fact) because all those princes have been burned down in the fire of our fury as lightly as if they had been so many insignificant moths—all those princes who dragged by the hair Draupadi, the wife of the Pàndavas in your assembly, O father ; I am not reporting indeed by way of boasting of my strength of arms or out of pride, O father yourself are witness for the atrocious deed perpetrated by your sons and grand-sons.

St. 30. तव तव च पशोः तस्य राज्ञः तयोर्वा भार्या द्यूतदासी मम भुवनपतेः आज्ञया भूपतीनां प्रत्यक्षं केशेषु कृष्टा। अस्मिन् वैरानुबन्धे ये नरेन्द्राः हताः तैः किमपकृतम् वद। बाह्वोः वीर्यातिरेकद्रविणगुरुमदं मां अजित्वैव दर्पः।

वीर्यातिरेक...मदम्—वीर्यस्य अतिरेकः, स एव द्रविणं तेन गुरुः मदः यस्य तथाभूतं (माम्). Elated as I am with the pride of that wealth which consists of the exuberant strength of my arms.

Translation :—That wife of yours (O Bhima) and of yours, O beastlike Arjuna, and of that king (namely Yudhishthira) and of those two (namely Nakula and Sahadeva) was, as a slave won at the gambling, pulled by the hair in the presence of kings at the bidding of one, the sovereign lord; in this formation or genesis of hostility, pray tell me what wrong was done by those kings who have been slain (by you). And are you indulging in this triumph without overcoming me, who am indeed elated with pride at the possession of uncommon strength as at the possession of a rich treasure?

मामजित्वैव दर्पः—Although there appears to be the same peculiarity of construction here as in 'समरमपास्य मृत्योः भयं नास्ति' in Act III, still the difficulty may be removed by filling up the ellipsis with some such words as 'त्वया म्रियते' in which case the agent of the gerund 'अजित्वा' and that of the principal verb 'म्रियते' would be the same, namely, 'त्वम्' as required by the rule in this connection.

St. 31. हतभ्रातृशतः दुःखी एषः (दुर्योधनः) वाचा अप्रियाणि करोति। कर्मणा (हि कर्तुं) न शक्तः। अस्य प्रलापैः का व्यथा।

I am inclined to take 'कर्मणा न शक्तः' as a clause by itself instead of taking it as an adjectival phrase qualifying 'एषः' attributively as seems to be done by the commentator; for, in the latter case, the use of the word 'न' as an independent word instead of being compounded with 'शक्तः' would be faulty, the rule being that 'न' should not be used without being compounded except when it is joined to the predicate. Thus, 'कर्मणा न शक्तः एषः दुर्योधनः' would be a faulty expression for 'कर्मणा अशक्तः एषः दुर्योधनः'.

Translation :—This miserable wretch, (*viz.*, Duryodhana) whose hundred brothers are all slain, is inflicting wrong by speech as he is not able to do so by action. So what pain can there be in his ranting?

St. 32. कटुप्रलापिन् यदि मत्कराग्रनिर्भिद्यमानरणितास्थनि ते शरीरे गुरुः विघ्नं न कुरुते (तर्हि) अत्रैव भवन्तं दुःशासनानुगमनाय न विशसेयं किम्।

मत्कराग्र......तास्थनि—मम कराग्राभ्यां निर्भिद्यमानानि अत एव राणितानि अस्थीनि यस्य तथाभूते (शरीरे). Having its bones fractured by my palm and fingers and consequently made to produce a succession of sharp clinking sounds.

Translation :—You utterer of harsh words, would I not kill you even here that you might join Duhshàsana, if my respectable brother (Arjuna) were not to throw an obstacle in the way of your body undergoing a fracture of its bones effected by my palms and attended with a succession of sharp sounds ?

v. l. 'गुरू न कुरुतः' for 'गुरुः न कुरुते.' Each of these readings has its difficulties. In the case of the former reading, 'गुरू' would refer Dhritaràshtra and Gàndhàri but there is nothing in their words addressed to Bhîma and Arjuna, (in fact Gàndhàri has not spoken at all), which might be taken as amounting to an attempt on their part to dissuade Bhîma from using violence against Duryodhana. We may, however, suppose that their very presence imposed a sort of moral restraint owing to which Bhîma could not carry his outrage so far as to kill Duryodhana before the very eyes of the latter's parents. In the case of the latter reading, Arjuna being the younger brother, Bhîma cannot be expected to speak of him as 'गुरुः' unless we stretch the meaning of that word and take it to mean merely 'a respectable man.' Of course, Arjuna's words to Bhima can well be construed to imply dissuasion. On the whole, I am inclined to prefer the reading 'गुरू न कुरुतः' as it appears to me very unnatural that Bhîma should speak of Arjuna as 'गुरुः' in any sense.

St. 33. युष्मत्कुलकमलिनीकुञ्जरे भीमसेने क्रुद्धे (सति), यत् स्त्रीवत् शोकैः नयनसलिलं परित्याजितः असि; यच्च भ्रातुः वक्षःस्थलविघटने साक्षीकृतः असि एतत् कुनृपतेः तव जीवितस्य कारणं आसीत् ।

युष्मत्कुल......कुञ्जरे—युष्माकं कुलमेव कमलिनी, तस्याः कुञ्जर इव तथाभुते (भीमसेने). Who is an elephant for (the destruction of) the lotus plant consisting of your family.

Translation :—The fact that sorrows have made you shed tears like a woman and the further fact that you were made to look on passively when your brother's chest was torn open, constitute the reasons why you, a vile king, have lived to this moment though Bhîma, an elephant for the lotus-plant of your family, has been wild with fury.

What is meant is that Duryodhana was spared so long because he was to be made the victim of multifarious sorrows and

humiliations. According to the commentator's interpretation, however, he was spared because no violent hand could, under the laws of righteous warfare, be laid upon him while he was weeping like a woman and looking on passively when his brother was being slaughtered, instead of fighting with a spirit of revenge as he ought to have done, in which case Bhîma might have attacked him without infringing the laws of military courtesy.

P. 75. St. 34. **बान्धवाः त्वां मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणं रणाङ्गणे न चिरात् सुप्तं द्रक्ष्यन्ति ।**

मद्गदा......भूषणम्—मम गदया भिन्नानि वक्षसंबंधीनि अस्थीनि, तेषां वेणिका, सा एव भीमं भूषणं यस्य तथाभूतम्. 'Bearing the frightful decoration of the braid-like series of bones of your chest torn open by my mace.' This adjective as well as '**सुप्तम्**' qualifies '**त्वाम्**' predicatively.

'**न चिरात्**' is a compound equivalent to '**अचिरात्**.'

Translation :—Your kinsmen will ere long, behold you lying dead on the battle-field and bearing the frightful decoration of the braid-like bones of your chest ripped by my mace.

यद्येवं नाश्रद्धेयो भवान्—' If so, then indeed you are not to be disbelieved.' Bhîma is to be understood to say this with a significant tone and look so as to call attention to the other possible meaning of Duryodhana's words, which is favourable to the former. According to this meaning, '**मम**' in '**मद्गदा** etc.' is to be taken with '**वक्षोऽस्थिवेणिका**' instead of with '**गदा**' and the '**गदा**' spoken of is that of Bhîma and not that of Duryodhana, so that the whole compound is to be explained thus: **गदया** (of course **भीमस्य गदया**) **भिन्नानि यानि मम** (*i.e.* **दुर्योधनस्य**) **अस्थीनि तेषां वेणिका एव भीमं भूषणं यस्य तथाभूतम्**; '**सुप्तम्**' would mean simply ' lying asleep ' instead of ' lying dead.' Thus the stanza would mean : ' Your kinsmen will, ere long, behold you lying at ease, wearing the frightful decoration of the braid formed of the bones of my chest fractured by *your* mace.' Bhîma means to say that this will, indeed, happen in the long run. ' But,' says he, ' let me tell you what event lies in the immediate future.' (**तथापि प्रत्यासन्नमेव कथयामि**).

St. 35. **श्वः प्रभाते नृणां पश्यतां पीनाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः क्रूरस्य तव शिरसि पादं आधाय स्त्यानेन आर्द्रेण च त्वन्मुख्यभ्रातृचक्रोद्दलनगलद्सृक्चन्दनेन आनखाग्रं अक्तः (सन्) स्वयं भीमं भूषणं अनुभविता अस्मि ।**

नृणां पश्यतां, a Genitive Absolute.

भ्रमितगुरु......तोरोः—भ्रमिता या गुरुः गदा तस्याः आघातैः संचूर्णितौ ऊरू यस्य तथाभूतस्य (तव). Whose thighs are mangled by the strokes of the mighty mace whirled round etc.

त्वन्मुख्य......चन्दनेन—त्वं मुख्यः यत्र तादृशस्य भ्रातृणां चक्रस्य उद्-लनेन गलद् यद् असृक् तदेव चन्दनं तेन. With the sandal pigment consisting of the blood dropping down after the mangling of the whole host of brothers headed by you.

आनखाग्रम्, an Avyayibhàva compound.

Translation :—I will myself wear a frightful decoration, being smeared all over, to the very tips of my nails, with the sandal pigment consisting of the thick and greasy blood constantly oozing out of the mangled bodies of the whole group of brothers headed by you—I will wear this decoration, planting my foot on your head, you ruthless fellow, to-morrow morning before the eyes of princes when your thighs shall have been crushed by strokes from my heavy mace whirled round by my stalwart arms.

आक्रान्त.........यशाः—आक्रान्तं परशुरामस्य अभिरामं यशः येन तथाभूतः (युधिष्ठिरः)—' Who has attained the very enviable glory of Parashuràma, that is, who has achieved a brilliant triumph similar to that which was formerly gained by Parashuràma.' The figure is निदर्शना which has been already explained.

प्रताप......स्वजनः—प्रतापेन तापितानि दिङ्मण्डलानि, तेषु स्थापितः स्वजनः येन तथाभूतः (युधिष्ठिरः). Who has stationed his own garrisons in all the quarters now completely reduced to subjection (lit. harassed) by his uncommon prowess.

St. 36. आप्ताः जनाः रणशिरसि हतानां देहभारान् वन्हिसात् कुर्वन्तु । अमी बान्धवाः बान्धवेभ्यः अश्रून्मिश्रं जलं कथंचित् ददतु । गृध्रकङ्कैः खण्डितान् ज्ञातिदेहान् हतनरगहने मार्गन्ताम् । अयं भास्वान् रिपुभिः सह अस्तं प्रयातः । बलानि संह्रियन्ताम् ।

अश्रून्मिश्रम्—अश्रुभिः उन्मिश्रम्. वन्हिसात, a *Taddhita* derivative formed with the adverbial suffix सात् in the sense of, अधीन so that वह्निसात् कृ means ' to commit to the flames.'

मार्गन्ताम्—मार्ग of the first conjugation is usually Parasmaipadin and the use of the Ātmanepada form here is irregular, in view of which the commentator would prefer even the rather rarely found reading ' मृग्यन्तां ज्ञातिदेहा हतनरगहने खण्डिता गध्रकङ्कैः ' for the third line.

Translation :—Let the nearest relatives of those slain on the battle-field cremate the dead bodies of the latter ; let these (surviving) kinsmen offer, somehow with a heavy heart, to (their dead) kinsmen the funeral libation mixed with their own tears ; let people search for the dead bodies of their kinsmen torn as they are by vultures and herons, in the thick mass o slain people. Here the sun has set along with our enemies (*i.e* the sun has set and our enemies have fallen too) ; so let the forces be withdrawn.

The artificial form of expression in 'रिपुभिः सह भास्वान् अस्तं प्रयातः' is an illustration of the figure of speech called सहोक्ति.

St. 37. युष्मद्विजयि इदं धनुः कर्णक्रोधेन एतानि अहानि त्यक्तम्। अस्मिन् शूरशून्ये रणे वने इव भवतां प्रौढं विक्रान्तं आसीत्। अनवजितन्यस्तहेतेः पितुः उत्तमाङ्गस्पर्शं स्मृत्वा उपेतः पाण्डवानां कल्पाग्निः द्रुपदसुतचमूघस्मरः द्रौणिः अस्मि।

युष्मद्विजयि—युष्मान् विजेतुं शीलं यस्य तथाभूतं (धनुः) an *Upapada* compound. 'Capable of vanquishing you.'

एतानि अहानि—accusative of time showing duration.

अनवजित......हेतेः—अनवजितः, न्यस्ताः हेतयः येन तथाभूतश्च, तादृशस्य (पितुः). Who had laid down his missiles without being vanquished.

घस्मर—Vide note p. 59.

Translation :—This bow, so surely capable of overcoming you was cast off (by me) so long owing to resentment against Karna ; and, on this battle-field thus left devoid of true warriors, your valour loomed conspicuous as in a desolate wilderness. But here am I, the son of Drona, the fire of world destruction for the Pàndavas and the wholesale slaughterer of the army of Drupada's son (*i.e.* Dhristadyumna), now approaching with my memory brooding over the outrageous touch of the head of my father when, without being vanquished, he had laid down his missiles.

P. 76. **द्रोणवध......पावकः**—द्रोणवध एव परिभवः, तेन उद्दीपितः क्रोधरूपः पावकः यस्य तथाभूतः.

अमरोपमः—अमरः उपमा यस्य तथाभूतः.

प्रत्युपगमन and प्रत्युद्गमन mean 'stepping forth in order to receive.'

अङ्गराजवधाशंसिना—अङ्गराजस्य वधं आशंसते तथाभूतेन.

वृथायौवन....भरेण—वृथाभूतः यौवनस्य शस्त्राणां बलस्य च भरः यस्य तथाभूतेन. Vainly possessed of an exuberance of youth, arms and strength.

विराग:—Disaffection, bitterness of feeling.

St. 38. कर्णेन यत् कर्णसुभगं तत् बहु उक्त्वा यत् सङ्गरेषु विहितं तत् त्वया विदितम् । एषः द्रौणिस्तु अधिज्यधनुः (सन्) अभ्यमित्रं आपतितः । नृप अधुना प्रतिकारचिंतां त्यज ।

अधिज्यधनुः—अधिरूढा ज्या यस्य तथाभूतं धनुः यस्य तादृशः, an irregular form for 'अधिज्यधन्वा.'

अभ्यमित्रम्=अमित्राणां अभिमुखम्, an avyayibhâva compound.

Translation :—You are already aware what (*i.e.* how little) has been achieved by Karna in battles after all his tall talk that was so delightful to the hearing; whereas here is the son of Drona (*i.e.* the speaker, Ashvatthaman himself) advancing against the enemy with his bow strung; so, O king, banish all anxiety as to revenge on the enemy.

साभ्यसूयम्—With indignation (at Ashvatthâman's exultation over the failure of Karna).

St. 39. अङ्गराजस्य अवसाने किल भवता योद्धव्यम् । ममापि अन्तं प्रतीक्षस्व । कः कर्णः कः सुयोधनः ।

किल—Verily, indeed.

Translation :—Verily you are going to fight after the death of Karna; then wait also for *my* death. For who is Karna and who is Suyodhana? (*i.e.* what difference can you make between the interests of the one and those of the other? **कर्ण** and **सुयोधन** are so perfectly identical in interest that the enemy of the one can be no friend of the other.)

The constancy and disinterestedness of Duryodhana's friendship to Karna, with which even Ashvatthâman is struck is one redeeming feature in the otherwise malignant and cruel nature of Duryodhana. This very trait of his character, however, leads him to spurn the sincerely loyal offer of services from Ashvatthâman.

अपराग—Estrangement or alienation of sympathy.

किमस्या..मयोक्तम्—What unpleasant thing have I said, which is at the same time untrue? **च** = At the same time.

क्रोधस्थानम्—Vide note, p. 14

St. 40. आत्तचापैः क्षत्रियैः अकलितमहिमानं युष्मद्भाग्यदोषात् समरशिरसि विपन्नं मित्रं अङ्गाधिराजं समक्षं परिवदति । अस्मिन् अर्जुने वा मम को विशेषः (इति) कथय खलु ।

अकलितमहिमानम्—अकलितः महिमा यस्य तथाभूतम्. Whose prowess could not be measured.

Translation :—He (*i.e.* Ashvatthàman) is openly traducing my friend, Karna, whose prowess was past measurement by rival warriors armed with bows and who has fallen on the battle-field owing merely to some flaw in our fortune. So tell me, indeed, what difference is there to me between this man and Arjuna ? (To me they are alike enemies as traducers of my dearest friend).

P. 77. St. 41. बाल्ये अमुना सह विभज्य पीतं स्तन्यं भवान् न स्मरति । त्वदङ्गविवर्तनैः मृदितं च मम क्षौमं (भवान् न स्मरति) । तत् अनुजनिधनस्फीतात् शोकात् अतिप्रणयाच्च विकृतवचने अस्मिन् त्वया चिरं क्रोधः मा क्रियताम् ।

त्वदङ्गविवर्तनैः—तव अङ्गानां विवर्तनैः, **अनुज......स्फीतात्**—अनुजानां निधनेन स्फीतात् (कर्णवधसंबन्धिनः शोकात्). The grief that is referred to here must be taken to be the grief for the death of Karna ; for, otherwise, if we take the grief to be no other than that for the death of the brothers themselves, then the expression in the text must be condemned as a loose one standing for some such expression as, 'स्फीतात् अनुजनिधनशोकात्' or even '**अनुजनिधनस्फीतशोकात्**' so that 'अनुजनिधन' may be connected with '**शोक**' and not with '**स्फीत.**' **स्फीत** past. pass. part. of **स्फाय्**.

क्षौमं—' A linen cloth, ' derived from **क्षुमा** which means 'flax.' **क्षुमायाः तन्तुभिः निर्मितं क्षौमम्**—' Cloth made of yarn from flax.'

विकृतवचने—विकृतं वचनं यस्य तथाभूते (**अस्मिन् दुर्योधने**). Whose words are rude.

Translation :—Do you not remember how in your infancy you used to share with this (Duryodhana) his mother's milk ? Do you not remember also how in your childhood you used to crumple my linen garment by rolling your body on it frequently? So do not continue too long to foster your resentment against this Duryodhana who has talked so rudely to you partly on account of his grief (at the death of his friend) which is augmented by

the death of his brothers and partly on account of his deep friendship for Karna.

St. 42. यत् तव पिता वितथेन शस्त्रं मोचितः यत् सः तादृशः परिभवः तथाविधे अभूत् एतद्विचिन्त्य आत्मनि बलं पौरुषं च (विचिन्त्य) दुर्योधनोक्तं अपहाय विधास्यसि इति (इदं अन्यत् त्वया वक्तव्यम् ।)

Translation :—Mindful of the fact that your father was deceived with a lie into laying down his weapon and that afterwards the outrage so execrably foul was perpetrated on him and mindful also of the uncommon valour and heroism which characterize you, you will acquit yourself as best you may, unmindful of Duryodhana's words.

Act VI.

Act V does not carry forward the action much and is, therefore, in that respect, undramatic. But it is still superior to Act IV in that the scenes and the dialogues are more lively. The opening scene of Act VI pre-supposes a declaration on the part of Bhima to the effect that he would slay Duryodhana that very day or commit suicide in case he should fail to make good his declaration. Duryodhana, therefore, lies in concealment in order to avoid an encounter with Bhima till that day should pass away. Shalya also is slain. Such is the situation when Yudhisthira appears on the scene with Draupadi, a lady attendant and a man named Budhaka.

P. 78. St. 1. भीष्ममहोदधौ कथमपि तीर्णे द्रोणानले (कथमपि) निर्वृते कर्णाशीविषभोगिनि प्रशमिते शल्ये च दिवं याते जये स्वल्पावशेषे प्रियसाहसेन भीमेन अमी सर्वे वयं वाचा जीवितसंशयं समारोपिताः ।

निर्वृते—निर्वृत is here used in the sense of 'ended' or 'ceased'; the more usual sense of the word is 'happy,' at ease.'

स्वल्पावशेषे—स्वल्पः अवशेषः यस्य तथाभूते जये. 'When victory has but a small part of it remaining to be accomplished,' the part referred to being the slaughter of Duryodhana.

वाचा जीवितसंशयं समारोपिताः—'वाचा' refers to Bhima's recent declaration that he would slay Duryodhana that very day or in default of it, commit suicide.

Translation :—Now when the great ocean, namely, Bhishma ıas been crossed, the great fire, namely, Drona has been put out, he venomous snake, namely Karna, has been killed and Shalya ıas passed away to the other world—in fact, when but a little s wanting to make our triumph complete—Bhîma who is such lover of adventure has recklessly thrown us all here into jeoardy of life by his utterance (namely, the declaration menioned above.)

Yudhishthira means that Bhima's thoughtless pledge may ail to be redeemed within the short time specified and then he ıay have to put an end to his own life and, if he should die, ll those who held him dear, might also die of grief.

The similitudes employed in this stanza are appropriate and erve to indicate the comparative worth of the heroes mentiond. Thus Bhîshma is well compared to the vast and deep cean difficult to cross ; Drona, to a great and terrific fire difficult o extinguish ; and Karna, to a vindictive snake which it is danerous to let go alive ; while Shalya, a very tame hero in compason with his predecessors, is spoken of in plain language as aving passed away.

अपर्युषिताम्—The negative of **पर्युषिता**, fem. of the past ass. part. of **वस्** with **परि**; **पर्युषित** means (1) ' Standing overnight,' ence, (2) ' stale ' also ; here, however, the word is used in sense 1) and so **अपर्युषिता** means ' not standing overnight '; thus **अपर्युषिता प्रतिज्ञा** means ' solemn declaration that must not stand unfullled overnight, *i.e.* must be fulfilled this very day (**विलम्बासहा** **तिज्ञा**).

The gerund **उपलभ्य** goes with the past part. **प्रनष्टस्य (कौरवरास्य)** Who has disappeared on coming to know of Bhîma's declaation which admits of no delay but must be executed this very ay.

पदवी—The path one has gone by or trodden ; the track.

अतिनिपुणमतयः—Very shrewd and resourceful.

तेषु तेषु स्थानेषु परमार्थाभिज्ञाः——Acquainted with the ins nd outs of different localities. Of the two explanations of the ompound **परमार्थाभिज्ञाः**, namely, **परमार्थतः अभिज्ञाः** and **परमार्थस्य अभिज्ञाः** I am inclined to prefer the latter. **चराः** spies. **भक्तिमन्तः** loyal, evoted.

पटुपटहरवव्यक्तघोषणाः—पटुना पटहस्य रवेण व्यक्ता घोषणा येषां तथाभूताः Who should get their proclamation effectually advertised by loud beat of drum. **सुयोधनसंचारवेदिनः**—सुयोधनस्य संचारं विदंतीति (an *Upapada* compound). Familiar with Duryodhana's movements.

प्रतिश्रुत......क्रियाः—प्रतिश्रुताः धनपूजारूपाः प्रत्युपाक्रियाः येभ्यः तथाभूताः, Who have ample rewards promised to them in the shape of money grants and honours; who are encouraged with a promise that they would be handsomely remunerated in money and honours.

समन्तपञ्चकम्—कुरुक्षेत्र, so called because round about this region there were five tanks excavated by Parashuràma (समन्तात् पञ्चकं *i.e.*. ह्रदपञ्चकम् यस्य तत्). The word is goverened in the accusative case by the adverb समन्तात् समन्तात्समन्तपञ्चकम्—round about Samantapanchaka.

. St. 2. पङ्के वा सैकते वा सुनिभृतपदवीवेदिनः दाशाः यान्तु । कुञ्जेषु क्षुण्णवीरुन्निचयपरिचयाः बल्लवाः संचरन्तु । ये च रन्ध्रेषु अभिज्ञाः स्वपरपदविदः (ते) व्याधाः व्याघ्राटवीषु (संचरन्तु) । ये वा सिद्धव्यञ्जनाः चाराः ते च प्रतिमुनिनिलयं चरन्तु ।

सैकते—Derived from सिकता and meaning 'a sandy region.'

सुनिभृत......वेदिनः—सुनिभृतां पदवीं विदन्ति तथाभूताः (दाशाः)

क्षुण्णवीरुन्निचयपरिचयाः (बल्लवाः)—क्षुण्णानां वीरुधां निचयेषु परिचयः येषां तथाभूताः. This is a loosely formed व्यधिकरणबहुव्रीहि compound meaning 'who have an acquaintance with the look of clusters of spreading creepers when trodden (by animals).'

स्वपरपदविदः—स्वेषां परेषां च पदानि विदन्ति तथाभूताः

व्याघ्राटवीषु—व्याघ्रप्रचुराः अटव्यः तासु, a compound formed like शाकपार्थिव (= शाकप्रियपार्थिव).

सिद्धव्यञ्जनाः—सिद्धस्य इव व्यञ्जनं येषां तथाभूताः a compound after the model of मृगनयना. Bearing the marks of an ascetic, hence, disguised as ascetics.

प्रतिमुनिनिलयं—मुनिनिलये मुनिनिलये, an Avyayîbhàva compound.

Translation :—Let fishermen well acquainted with the secret tracks over mires or sands go about as spies through those regions; let cowherds that are familiar with (the peculiar look of) stretches of creepers when these are trodden (by men or beasts) move about through tracts overgrown with creepers;

let hunters well able to distinguish between their own foot-prints and those of others and intimately acquained with lairs and hiding places go about through wilderness abounding with tigers ; and let those that look like ascetics visit every hermit's dwelling.

St. 3. रहः शङ्कितं आलपन्तः ज्ञेयाः । सुप्ताः (ज्ञेयाः) । रुगार्ताः (ज्ञेयाः) । मदिराविधेयाः (ज्ञेयाः) । यत्र मृगाणां त्रासः, वयसां विरावः, नृपाङ्कपादप्रतिमाश्च (सन्ति तानि स्थानानि ज्ञेयानि) ।

शङ्कितम्—an adverb modifying 'आलपन्तः' and meaning ' in the manner of one, who fears, being overheard.' The word is derived from शङ्का with the *Taddhtia* suffix इतच् and is to be explained as शङ्का सञ्जाता अस्य इति शङ्कितः ; it is thus primarily an adjective but is used here, as many adjectives are, as an adverb in the neuter accusative singular.

रुगार्ताः—रुजा (= रोगेण) आर्ताः **मदिराविधेयाः**—मदिरायाः विधेयाः (= दासाः). **नृपाङ्कपादप्रतिमाः**—नृपाङ्कयुक्ताः पादप्रतिमाः

Translation :—People (who may be found) talking confidentially with the timidity of those who are afraid (lest some one might overhear them) should be watched and searched into, as also those found asleep and those that may be suffering from some ailment and those that may be under the influence of drink. So also scenes characterised by the terror and confusion of deer or by the unusual noise of birds or by foot-prints displaying marks of royalty, should be carefully searched.

The propriety of each one of these specific directions is easily intelligible. Thus people talking so as to avoid being overheard, may be in possession of the secret about Duryodhana's hiding place. People sleeping or oppressed by an ailment or labouring under intoxication may blurt out the secret if they possess any. While any signs of unusual commotion among antelopes or birds would betray the fact of their being rudely disturbed in their quiet homes by human presence and thus a clue might be obtained as to the whereabouts of Duryodhana's place of concealment. Footprints carrying marks of Royalty must presumably be those of Duryodhana and no other.

v. l. '**वने विचेयाः**' for **मदिराविधेयाः**. But this variant, though very commonly adopted, does not give satisfactory sense ; for **वने विचेयाः** which is, of course, the predicate for '**सुप्ताः**' and '**रुगार्ताः**'

cannot mean 'should be *searched into* or examined' but would rather mean 'should be *searched for* in the woods'; now it is difficult to understand how the search for Duryodhana would be helped by a search for the sleeping or the dead (सुप्ता:) and the dying (रुगार्ता:), unless by a stretch of imagination we suppose that Duryodhana, besides being expected to lie in hiding somewhere, was, as an alternative possibility, expected also to be found lying asleep or dead or suffering from a sudden illness, or pretending to do so in order to escape detection. This surmise does not seem to me to be so natural as the one implied in our text as interpreted above.

P. 79. **कच्चित्**—a particle used idiomatically in the sense of 'May I hope?' or I hope.'

देवीकेश......हेतुः—देव्या: (द्रौपद्याः) केशपाशस्य यः स्पर्शः तद्रूपे पातके प्रधानहेतुः (दुर्योधनः). Duryodhana is so characterised because it was at his bidding that the outrage referred to was committed by his brother. **समरगोचरं पृच्छ** (= अथ समरगोचरं गतः इति पृच्छ)—Inquire rather whether he is caught within the range of fight (*i.e.* forced into single combat), instead of inquiring merely whether he is caught within the range of sight (*i.e.* sought out). The messenger means to say that the search has succeeded so far that not only is Duryodhana found but he is even drawn into single combat.

कथं समरगोचरो वर्तते मे नाथः—How now! Is my lord engaged in combat (does he stand exposed to the risks of a combat)?

St. 4. विषयाद् विना अपि उरुविक्रमस्य (पुरुषस्य) चेतः त्रस्तं (सत्) विवेकपरिमन्थरतां प्रयाति । । रणेषु उद्यतगदस्य वृकोदरस्य भुजयोः सारं जानामि च परिशङ्कितश्च (अस्मि)।

विवेकपरिमन्थरता—विवेके परिमन्थरः तस्य भावः. Stupidness in judging; inability to form a correct estimate of chances.

परिशङ्कितः= जातशङ्कः

Translation :—(Even) in the case of a man (conscious) of superior valour, the mind is sometimes seized with fear even without cause and then it grows too dull to judge aright. Thus I am conscious of Bhîma's uncommon valour in engagements when he is armed with the mace and yet feel great misgivings (as to the issue of the combat).

The idea is that even a stout-hearted man is unnerved by a vague fear when his dearest interests are at stake and then he feels great diffidence even where he need feel none. But this idea is not expressed here with sufficient clearness.

v. l. ' भ्रातुर्विनापि विजयादुरुविक्रमस्य ' for the first line; and ' विजये परिशङ्कितश्च, ' for ' भुजयोः परिशङ्कितश्च in the last line. The first variant is decidedly inferior as अपि would be quite out of place where it is; it would have to be construed with ' उरुविक्रमस्य भ्रातुः ', a procedure which is against the established use of 'अपि'. Moreover with this reading there would be a clumsy repetition of the same idea in the two halves of the stanza instead of an orderly development of argument such as we have with our reading, the first half constituting a sort of general proposition and the second, an application of it to the speaker's own case. The variant ' विजये परिशङ्कितश्च ' is as good as the reading in the text or perhaps better.

St. 5. प्रिये, गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः पुरा नृपसदसि यः अयं अस्माकं परिभवः अभूत् तस्य पारं अद्य प्रायः द्वितयमपि गमयति—नः प्राणानां क्षयः कुरुपतिपशोः तस्य निधनं वा ।

यः अयं परिभवः—**अयं** here refers not to the nearness, in time or place, of the thing spoken of, namely, the indignity which Draupadi had suffered, but to the vivid presence of it to the consciousness of the parties concerned.

द्वितयम्—here means not ' both ' but ' either of the two.
गमयति = गमयिष्यति.

Translation :—O dear, either of two events, the destruction of our lives (which must take place in the event of Bhîma falling in the combat) or the death of that brute of a Kuru king will, this day, in all likelihood relieve us of (the oppressive memory of) the notorious indignity which was inflicted upon us formerly in the king's assembly hall in the presence of elders and kinsmen and a thousand princes.

If Bhîma should fall, all the Pàndava brothers would put an end to their lives in sorrow and all memory of the indignity would die with them; if, on the other hand, Duryodhana should fall, the fulfilment of revenge would wipe away the indignity.

P. 80 St. 6. नूनं अद्य तेन प्रतिज्ञाभङ्गभीरुणा वीरेण ते केशपाशः बध्यते सः अस्य (केशपाशस्य) आकर्षणक्षमः (बध्यते) च ।

अस्यं आकर्षणक्षमः—He who had the audacity to pull your hair, that is to say, Duryodhana. ‘ आकर्षणक्षमः ’ is not a happy expression, being used in the sense of ‘ आकर्षणप्रगल्भः ’

बध्यते—There is a pun on this word : with ‘ केशपाशः ’ it is the passive of बंध् to bind,’ while with ‘अस्य आकर्षणक्षमः(दुर्योधनः)’ it is the passive of वध् to kill, the letters ब् and व् being interchangeable both in spelling and in pronunciation, especially among the Bengàlis, which latter fact we may suppose not without plausibility, to be corroboratory of the fact that the author of the Veṇisamhàra was a Bràhman of Northern India.

Translation :—Surely the warlike Bhîma being afraid of the violation of his vow, will, this day, tie up your hair and kill the audacious puller of it (namely, Duryodhana).

v. l. ‘ स चास्याकर्षणे प्रभुः ’ for ‘ स चास्याकर्षणक्षमः, ’ there being no difference in meaning. But some would interpret this clause in another way taking सः as referring to Bhîma and अस्य (केशपाशस्य) आकर्षणे (बन्धने) प्रभुः, as the predicate of. सः. The meaning thus would be ‘ And he (Bhîma) *is* capable of so binding it (your hair). But to take ‘ आकर्षण ’ as meaning ‘ बन्धन ’ (braiding) is unwarrantable.

अस्ति—A word without meaning, used idiomatically to introduce the account.

सेनापतिनिधन......उज्झितासु—सेनापतेः निधनेन निराक्रन्दाः (अतिशयितः आक्रन्दः येषां तथाभूताः) विरलाश्च योधाः, तैः उज्झितासु (समरभूमिषु). When the battle-field was deserted by warriors whose ranks were already thinned and who made exceedingly heavy mourning over the death of their general (first Shalya and afterwards Shakuni).

v. l. ‘ निरानन्दाः ’ and ‘ नराक्रन्दाः ’. for ‘ निराक्रन्दाः ’ The former is a good reading and means ‘cheerless’, ‘ ‘ gloomy,’ ‘sad’; but the latter is meaningless.

रिपुबल......चक्रासु—रिपुबलानां पराजयेन उद्धतं वल्गितं यासां तथाभूताः, विचित्रेण पराक्रमेण समासादितं विमुखानां अरातीनां चक्रं याभिः तथाभूताश्च, तासु (युष्मत्सेनासु). When your troops, stalking about fearlessly on account of the rout of the hostile army, completely overpowered, with their unusual bravery, the whole multitude of the enemy's forces as these were turning away from the field.

न ज्ञायते = न अज्ञायत. कौरवाधमः=अधमः कौरवः. comp. माद्रीसुतहतकः.

अवधत्ताम्, a singular form, to be construed with 'देवः' and 'देवी' separately.

एकरथं आरूढौ—'आरूढौ' is a past pass. participle from a transitive root used actively; so too 'आरब्धौ'.

'अनासादितवन्तौ' is faulty for 'न आसादितवन्तौ', the fault being अविमृष्टविधेयांश (one part of the predicate, in this case the negation, not being apprehended with due prominence in the compound).

जलधर......पिङ्गलैः—जलधरसमयस्य निशा, तस्यां संचरितः (=जातसंचारः) विद्युतां प्रकरः, स इव पिङ्गलाः तैः (कटाक्षैः) (By means of glances) which glowed red like a succession of lightining flashes playing at night in the rainy season.

यत्किंचनकारिता—यत्किंचन करोति तस्य भावः. The wanton or mischievous wroking (of fate). **संविदितः**—Known to (Bhîma).

प्रत्यग्र......निवसनः—प्रत्यग्रं विशसिताः मृगाः, तैः लोहितानि चरणौ निवसनं च यस्य तथाभूतः. Whose legs and clothes were gory with (the blood of) deer (or beasts in general) recently killed. मृग—(1)—a deer, (2) a beast.

श्वासग्रस्ता......पदया—श्वासेन ग्रस्ताः अत एव अर्धश्रुताः वर्णाः, तैः अनुमेयानि पदानि यत्र तथाभूतया (वाचा). (In language) of which the constituent words had to be gathered by inference from syllables which, being lost in his hard breathing, were but half heard. **पदपद्धती**—Two tracks.

समवतीर्णप्रतिबिम्बे—समवतीर्णानि प्रतिबिम्बानि (=पादप्रतिमाः) यत्र तथाभूत पदपद्धती. Exhibiting clear-cut foot-marks.

तयोरेका स्थलमुत्तीर्णा न द्वितीया—One of the two tracks returned (*i.e.* marked a return) to dry land but not the other.

This latter track presumably represented the foot-steps of Duryoḍhana who must have proceeded to the water-side but must not have turned back, **उत्तीर्णा**, Past Passive Participle used actively.

परत्र कुमारः प्रमाणम्—Further (what use to make of this discovery) it rests with you, O prince, to decide.

परिज्ञायमान......लाञ्छनाम्—परिज्ञायमानानि सुयोधनस्य पदलाञ्छनानि यत्र तथाभूतां (पदवीम्). Where the foot-marks of Duryodhana were distinctly recognisable.

सलिलस्तम्भनीं विद्यां—The incantation or spell for making water absolutely motionless.

तेन सरसीं एनां अधिशयितेन भवितव्यम्—'He must be lying here in this tank.' Note the idiomatic impersonal use of the pot. pass. part., 'भवितव्यम्' and also the idiomatic use of the Past Pass. Part., 'अधिशयित' of the transitive root 'अशिर्धा' in the active with the object 'सरसीं' retained.

रामानुज—The younger brother of Balarāma, *i.e.* Krishna.

सकल......तिरिक्तम्—सकलानां दिक्संबन्धिनां कुञ्जानां पूरितं (= पूरणं) यस्मात् तस्माद् अतिरिक्तं यथा स्यात् तथा (सरःसलिलं आलोड्य)—(Having agitated the water of the tank) with greater violence than would just have the effect of deluging all the bowers growing on all sides of the tank. The compound is in the neuter accusative singular, being used as an adverb. The same is true of the other two compounds noticed next below.

उद्भ्रान्त......शकुन्तकुलम्—उद्भ्रान्तं सलिलचराणां शकुन्तानां कुलं यस्मिन् कर्मणि यथा स्यात्तथा. With such violence that the whole multitude of aquatic birds flew up in confusion consequently.

त्रासोद्धतनक्रग्राहम्—त्रासेन उद्धताः नक्राः ग्राहाश्च यस्मिन् कर्मणि यथा स्यात्तथा. With such violence that crocodiles and sharks became frantic with terror.

The last three compounds may be treated also as adjectives, qualifying 'सरःसलिलम्', still the ultimate import of the description being the same.

P. 81. St. 7. नृपशो, इन्दोः विमले कुले जन्म व्यपदिशसि । अद्यापि गदां धत्से । मां दुःशासनकोष्णशोणितमधुक्षीबं रिपुं मन्यसे । दर्पान्धः (सन्) मधुकैटभद्विषि हरौ अपि उद्धतं चेष्टसे । अधुना (पुनः) मे त्रासात् समरं विहाय पङ्के लीयसे ।

दुःशासन......क्षीबम्—दुःशासनस्य कोष्णं शोणितमेव मधु तेन क्षीबम्.

Translation :—O beast in the human shape, you claim birth in the pure race of the Moon; You still wield the mace; You look upon me as an enemy intoxicated with drink in the shape of the warm blood of Duhshāsana; blind as you are with pride, you behave insolently even towards Krishna, the chastiser of the demons Madhu and Kaitabha; whereas now you fly from the field and lie hidden in mud in awe of me or through dread of me.

मे त्रासात् = मत्तः त्रासात्.

St. 8. मया कौरवान्तःपुरेषु प्रसह्य हतपतिषु व्यामुक्तैः केशपाशैः पाञ्चाल्याः मन्युवन्हिः स्फुटं उपशमितप्रायः एव । भ्रातुः दुःशासनस्य उरसः स्रवत् असृक् पीयमानं निरीक्ष्य क्रोधात् भीमसेने किं विहितं यत् असमये अभिमानः अस्तः ।

अन्तःपुरम्, here used in the sense of 'a lady in the harem. **प्रसह्य**, a gerund used with the force of an adverb meaning 'by force.' **उपशमितप्रायः**—उपशमितः प्रायः यस्य तथाभूतः, 'Most of which has been put out;' or some treat **प्राय** as a sort of termination like **कल्प** in the sense of 'almost'; thus **उपशमितप्राय** means 'put out.' In whatever way the formation of the word is explained, the meaning is the same.

Translation :—The fire of Draupadi's wrath has been almost completely put out in an unmistakable fashion by means of the unloosing of the braids of the ladies belonging to the Kaurava harem, whose husbands have all (except Duryodhana) been slain by me by violence. Having witnessed the blood of your brother Duhshāsana in process of being drunk (by Bhîma) as it gushed from his (Duhshāsana's) chest, what vengeance did you wreak upon Bhîma (*i.e.* the speaker), wherefore you have so prematurely bid farewell to all spirit of self-vindication?

नामङ्गलानि व्याहर्तुं अर्हसि—'You should not utter inauspicious things,' 'Pray, do not utter etc.' Note the idiomatic use of **अर्ह** with an infinitive in Sanskrit in the sense of 'should' or 'ought to.'

क्रोधोद्धतम्, , an adverbial compound to be construed with **अवतीर्य** and meaning 'with a pace wild with fury.'

गदापरिघपाणिना—गदा च परिघश्च or गदा परिघ इव, पाणौ यस्य तथाभूतेन (वृकोदरेण). Carrying in this hand the mace and an iron club, or the club-like mace.

तत्सरः समन्तात् आलोडितम्—He stirred the tank all round

अवतीर्य—Inasmuch as Bhîma has already been described. as having stirred the water of the tank, his descending to the waterside just now seems unintelligible; moreover as some of the description of the manner of stirring seems to be repeated here, there is probably something wrong in this part of the text.

उल्लंघिततीरम् etc. are all compounds in the accusative singular, neuter, used adverbially to modify the predicate **आलोडितम्.**

उल्लङ्घिततीरम्—उल्लङ्घितं तीरं येन तद् यथा तथा—So violently that as a consequence the water was splashed up over the very bank.

उत्सन्ननलिनीवनम्—उत्सन्नानि नलिनीनां वनानि यस्मिन् कर्माणि तद्यथा तथा. In such a manner that clusters of lotus-plants were destroyed in that process.

अपद्धविमूर्च्छितग्राहम्—अपविद्धाः मूर्च्छिताश्च ग्राहाः यस्मिन् कर्मणि तद्यथा तथा. So that sharks received severe blows from the water in motion, and were stunned. उद्भ्रान्त etc. explained above.

अतिभैरवारवभ्रमितवारिसंचयम्—अतिभैरवः आरवः यस्य तथाभूतः भ्रमितः वारीणां संचयः यस्मिन् कर्मणि तद्यथा तथा. So that the mass of water, as it whirled round, produced a fearful noise.

अवार्यक्रोधोद्धतभ्रमितभिषणगदापाणिना in place of अवतार्य क्रोधोद्धतगदापरिघपाणिना is better especially in the light of the note on अवतीर्य above.

St. 9. सुमथनात् क्षीरोदधेः कालकूट इव आयस्तभीमभुजमन्दरवेल्लनाभिः उद्भूतकोपदहनोग्रविषस्फुलिङ्गः सः सरभसं सरसः मूलं त्यक्त्वा उत्थितः ।

आयस्त......वेल्लनाभिः—आयस्तौ भीमस्य भुजौ मन्दर इव, तस्य वेल्लनाः ताभिः. 'आयस्त' is not a happy word; 'Hard-striving' is the meaning.

उद्भूत...स्फुलिंगः—उद्भूताः कोपदहनरूपाः उग्रविषस्य स्फुलिंगाः यस्मिन् तथाभूतः.

Translation :—As the deadly poison, *kalakuta*, rose out of the milk-ocean through powerful churning, so in consequence of the violent whirlings of the vigorously working *Mandara*-like arms of Bhîma, he precipitately left the bottom of the tank and rose (to the surface), emitting fumes of deadly poison in the shape of burning rage.

P. 82. **करयुगलो......भीमगदः**—करयोः युगलेन उत्तम्भिता तत एव तोरणीकृता भीमा गदा येन तथाभूतः. Holding his terrible mace in balance (over his head) between his two hands and thus, as it were, turning it into a sort of arch.

विश्रमितुम् is evidently intended to go with both 'लज्जमानः' and 'अध्यासितवान्', though, of course, the use of the infinitive with लज्ज् is far from idiomatic in Sanskrit, idiom requiring the use of the pres. part. agreeing with the agent. If, however, we refuse to take the infinitive with 'लज्जमानः' on this account, 'प्रकाशम्' cannot be well construed with 'लज्जमानः' except through 'विश्रमितुम्'

अन्तःसलिलम्—सलिले अन्तः an Avyayibhāva compound. 'In the water.'

निषिद्धसमरारम्भौ—निषिद्धः समरारम्भः ययोः तथाभूतौ. Being dissuaded from commencing fight (inside the tank).

स्थलं उत्तारितौ—Were induced to come up to dry land; उत्तारितौ is the past. pass. part. from the causal of तॄ with उत्.

विशीर्णरथसहस्रम् etc. are all Bahuvrihi compounds and adjectives qualifying ' रणस्थानम् '.

निहतकुरुशत......जम्बूकम्—निहतानि यानि कुरूणां शतं गजानां वाजिनां नराणां च सहस्राणि तेषां यानि कलेवराणि तेषां संमर्दे संपतन्तः गृध्राः कङ्काः जम्बूकाश्च यस्मिन् तथाभूतम्. Characterised by the spectacle of large numbers of vultures, herons and jackals falling upon the thick pile of the dead bodies of the hundred Kaurava brothers slain and of thousands of elephants, horses and human beings massacred.

अस्मद्वीरमुक्तसिंहनादम्—अस्माकं वीरैः मुक्तः सिंहनादः यत्र तथाभूतम्. Resounding with the loud war-cries uttered by our warriors.

अपमित्रबान्धवम्—अपगतानि मित्राणि बान्धवाश्च यस्मात् तथाभूतम्. From which the friends and kinsmen (of course, of Duryodhana) had all disappeared.

अकौरवम् is redundant, the idea being already presented in ' निहतकुरुशत ' above.

आयतं उष्णं च निश्वसितवान्—Heaved a deep and hot sigh आयतं and उष्णं are adjectives used as adverbs in the acc. sing. neuter.

मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय इति—' Do not sadden yourself with the thought that we, Pāndavās, are enough and to spare, while you are single-handed, for fighting work '; that you have to fight against odds. Note the direct form पर्याप्ताः पाण्डवाः etc.' required by the Sanskrit idiom.

St. 10. सुयोधन अस्माकं पञ्चानां यं सुयोधं मन्यसे तेन दर्शितस्य आत्तशस्त्रस्य ते रणोत्सवः अस्तु ।

सुयोधम्—सुखेन योद्धुं शक्यः तथाभूतम्. Easy to fight with.

दंशित—Clad with an armour. दंशः संजातः अस्य. The armour gives an unpleasant sensation to the wearer like that of something biting the skin.

Translation :—O Duryodhana, you are free to indulge in the fighting sport, duly mailed and armed, with any one of us, five, whom you believe to be the easiest to fight with.

St. 11. कर्णदुःशासनवधात् युवां मम तुल्यौ एव । प्रियसाहसः त्वमेव अप्रियोऽपि योद्धुं प्रिय. ।

Translation :—Owing to the slaughter of Karna (by one of you) and of Duhshāsana (by the other), you are both alike in

my estimation. But yourself, (O Bhîma) who have such a passion for adventure are welcome (as an adversary) to fight with, though otherwise so unwelcome.

परस्पर......सङ्ग्रामौ—परस्परयोः क्रोधने यः अधिक्षेपः तत्प्रचुर परुषः वाक्कलहः, तेन प्रस्ताविन: घोरसङ्ग्रामः याभ्यां तथाविधौ. Having commenced a deadly fight after a harsh altercation, in the course of which they angrily hurled many taunts at each other.

विचित्रभ्रमभ्रमित......दण्डौ—विचित्रेण विभ्रमेण भ्रमिता या गदा तया परिभासुरौ भुजदण्डौ तथाभूतौ. With their club-like arms set off by the mace as it was whirled round in an amazing fashion.

मण्डलैर्विचरितुम् is in substance the same as **मण्डलानि विरचयितुम्** in Act IV, for which vide P. 57.

अपर्युषितप्रतिज्ञे—नास्ति पर्युषिता प्रतिज्ञा यस्य तथाभूते (मारुतौ, *i. e.* भीमे), a Locative Absolute phrase **प्रनष्टे कौरवराजे** is another Locative Absolute.

महानासीन्नो विषादः—Very heavy was our anxiety or uneasiness

निष्कण्टकीभूतम्—Past part. of **भू** with the **च्वि** form from **निष्कण्टक** which is a Bahuvrihi compound and an adjective. 'Cleared or rid of thorns *i.e.* enemies.'

निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान्—Sir, you may count upon the earth being cleared of thorns (*i. e.* rid of enemies) ; you may take it that the earth is cleared of thorns.

अभ्युदयोचिताः समारम्भाः—Ceremonies of festivity appropriate to (the accession of) high fortune or glory.

प्रवर्त्यन्ताम्—Impera. 3rd plu. of pass. **प्रवर्तय** caus. of **प्रवृत्.** Let there be commenced ceremonies etc. Let there be held ceremonies etc.

St. 12. ते राज्याभिषेकाय रत्नकलशाः सलिलेन पूर्यन्ताम् । अत्यन्तचिरोज्झिते कबरीबन्धे च कृष्णा क्षणं करोतु । शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि रामे क्रोधान्धे च वृकोदरे आजौ परिपतति संशयः कुतः ।

रत्नकलशाः—रत्नखचिताः कलशाः Pitchers set with precious stones.

अत्यन्तचिरोज्झिते—अत्यन्तचिरं उज्झिते. Left off or omitted for too long a time.

क्षणं करोतु—(1) Let her find leisure for or prepare herself for ; (2) or if we take the word **क्षण** in the sense of 'rejoicing,' or 'festivity,' then the phrase may mean 'Let her indulge in the pleasure of.' But the first interpretation is better, because her hair was to be braided not by herself but by Bhîma and so the

nessage would be unintelligible, unless we stretch the force of he locative 'कबरीबन्धे' a little and interpret the sentence thus Let her indulge in jubilation at the prospect of her hair being raided presently.'

शातकुठारभासुरकरे—शात: (Past. Pass. Part. of शो) कुठार:, न भासुर: कर: यस्य तथाभूते. With his hands shining with his harp battle-axe.

क्षत्रद्रुमोच्छेदिनि—क्षत्रा: एव द्रुमा:, तान् उच्छिनत्तीति.

Translation :—Let pitchers of precious stones be filled with vater for your coronation ceremony. Let Draupadi prepare erself for the braiding of her hair, an operation that has been mitted or suspended now too long. What doubt can there be as to victory,) when there rushes to fight this infuriated Bhîma ny more than when there rushes to fight Parasurama, the destoyer of the trees in the shape of members of the Kshatriya aste, his hand shining with his sharp battle-axe.

P. 83. **विकल्पय**—'To doubt,' but here rather 'to treat as a atter of option'' ' not to treat as binding.'

संविधातृणां पुर:सरा:—Leaders among the conductors of e festival.

यथाप्रधानं etc.—Chamberlains in their due order of rank. न्तर्वेशिक, from अन्तर्वेश which means ' a private chamber or ' arem ;, अन्तर्वेशे नियुक्त: आन्तर्वेशिक:

दौवारिका: —द्वारे नियुक्ता:. Door-keepers.

भुजबलो...सागरस्य— भुजयो: बलेन उत्तीर्ण: कौरव (कृत) परिभवरूप: गर: येन तथाभूतस्य (वृकोदरस्य). Who has crossed the ocean of ul insults, offered by the Kauravas, by strength of his own ms, *i.e.*, who has avenged all those insults by his own person- valour.

निर्व्यूढ...भारस्य—निर्व्यूढ: (नि:शेषेण व्यूढ:) दुर्वह: प्रतिज्ञाया: भार: ा तथाभूतस्य. Who has completely fulfilled his grave vow so fficult to fulfil—has completely carried out his heavy under- king so difficult to carry out.

सुयोधन...प्रभञ्जनस्य—सुयोधनस्य भ्रातृणां शतस्य उन्मूलने प्रभञ्जन इव ाभूतस्य. Who has proved to be a sort of tempestuous wind for rooting (the trees in the form of) Suyodhana's hundred bro- ers.

दु:शासन...नृसिंहस्य—दु:शासनस्य उर:स्थलस्य विदलने नरसिंह इव ाभूतस्य. Who has played the role of the god नरसिंह in tear- g open Duhshāsana's chest.

दुर्योधनोरु......विजयस्य—दुर्योधनस्य ऊरुस्तम्भयोः भङ्गे विनिश्चितः विजय यस्य तथाभूतस्य—Whose success is assured in the matter of breaking the pillarlike thighs of Duryodhana.

प्राभञ्जने—प्रभञ्जनस्य अपत्यं पुमान् प्राभञ्जनिः, The son of the wind-god ; प्रभञ्जन, from भञ्ज् 'to break' or 'destroy' is the wind so called from its habit of uprooting and destroying plants and trees.

स्नेहपक्षपातिना मनसा—With a heart devoted through attachment. **मङ्गलानि कर्तुम्**—To hold festivities.

आकाशे—Read note, P. 26

सर्वतोऽधिकतरं...नालोकयसि—Don't you behold the same already going on even on a grander scale than you would have?

अनुक्तहितकारिता—अनुक्त । अपि हितकारिणः, तेषां भावः. The disposition to serve (the lord) unbidden (bespeaks heart-felt loyalty प्रकाशयति मनोगतां स्वामिभक्तिम्.)

प्रियख्यापकः—प्रियस्य ख्यापकः. The announcer of happy tidings. **पारितोषिकम्**—a reward so called because it springs from the satisfaction given to the party served (परितोषात् प्रभवतीति पारितोषिकम्).

सङ्ग्रामस्तेन प्रार्थितो भवेत् etc.—भवेत्—भवेत्. Pot. used with the force of the Conditional अभविष्यत्–अभविष्यत्. **जरासन्धघाती** 'the slayer of Jarāsandha,' is, of course, Bhîma.

P. 84 **हतसकल......राजन्यासु**—हताः सकलाः सुहृद्वीराः बन्धुवीराः अनुजाः राजन्याश्च यत्र तथाभूतासु अक्षौहिणीषु. **शरीरमात्रविभवः**—शरीरमात्रं विभवः यस्य तथाभूतः (धार्तराष्ट्रः), having no other possession left but his own person.

सुदूरमतिक्रान्तः (प्रतिज्ञाभारः)—Left a long way from fulfilment ; left unfulfilled in a great measure.

'सकलरिपुजयश्च' adopted in preference to the reading सकलरिपुजयस्य.' because the genitive 'रिपुजयस्य' would go wth 'प्रतिज्ञाभारः' and the solemn declaration would refer to the subjugation of all enemies instead of to the slaughter of Duryodhana concerning which we know Bhîma has recently made a definite declaration. While our reading gives the idea of both the objects being sought.

शङ्के must be taken as equivalent to शङ्कितवानस्मि *i.e.* as denoting near past ; in Sanskrit the preesnt tense form may be used to denote near past or near future. Thus the meaning is 'I thought of as probable,' I anticipated.' If we should insist

on taking It literally in the present, such a statement would be inconsistent with the definite account given by Pañchalaka, on receiving which Yudhisthira and Droupadi are now aware that the combat was settled between Bhîma and Duryodhana by the latter's own choice. And it was on the strength of this very information that Jayandhara ventured to contradict Charvaka's statement that he had come from the scene of a combat between Arjuna and Duryodhana.

St. 13. रणे क्रोधोद्गूर्णगदस्य मारुतेः सदृशः सत्यं नास्ति । कौरव्ये पुनर् यथा देवे सीरिणि (तथा) इयं कृतहस्तता (विद्यते) । उद्धतधार्तराष्ट्रनलिनीनागाय मे वत्साय स्वस्ति अस्तु । अहं तस्य सुयोधनेन समरं शङ्के नैव इतरेषाम् ।

क्रोधोद्गूर्णगदस्य—क्रोधेन उद्गूर्णा गदा येन तस्य. उद्गूर्ण, Past. Part. of गुर with उत्.

कृतहस्तता—कृतः हस्तः (=अभ्यस्तं हस्तकर्म) येन तस्य भावः. The state of being well practised in the use of arms ; the state of being well skilled.

उद्धत......नागाय—उद्धताः धार्तराष्ट्राः एव नलिन्यः तासां नाग इव तथाभूताय.

सीरिन्—The bearer of a plough (an epithet of Balaràma) ; comp. हलिन्.

Translation :—There is, doubtless, no match in fight for the wind-born (Bhîma) when he flourishes his mace with fury; the Kaurava adversary (Duryodhana) likewise possesses skill in as high a degree as the Divine Balarama himself does. May it fare well with my child, who is, as it were, an elephant for (the destruction of) the lotus plants in the shape of the haughty sons of Dhritarashtra ! I did anticipate that he and not any of the rest would have a fight with him.

क्षुद्वान्—Hungry ; derived from क्षुध् with the *Taddhita* suffix. वत्.

अतिथिः—A guest or a casual visitor ; derived as (1) न विद्यते तिथिः अस्य इति, ' He who may turn up any day without appointment or (2) अतति इति from अत्, to be always on travel.

चार्वाक–The source of this character and of the story of his treachery is to be traced to the Santiparvam in Mahabharata the author has borrowed from the Mahabharata but has invented a dramatic scene and setting for what he has borrowed.

अकालोऽयं समुदाचारस्य—Etiquette is out of season now; form of polite behaviour is unseasonable.

P,85. **मुने इदमासनं** etc.—Yudhisthira's speech here and the Rakshasa's reply to it seem to be out of place, inasmuch as they purport to be such an exchange of civilities as was repudiated by the pseudo-sage in his next preceding speech. There is, probably, something wrong with the text here. '**कोऽत्र भोः सलिलमुपनय**' should precede '**मुने इदमासनम्** etc. in which case the exchange of civilities after the order for water would be quite in the fitness of things.

भृङ्गारः—A pitcher of gold. **शिशिर......संपूर्णः**—शिशिरं च सुरभि च सलिलं, तेन संपूर्णः. **उदन्या**—Thirst ; the word is an abstract noun with the suffix **अ** in the feminine from the denominative base **उदन्य** meaning 'to wish for water,' **य** being the suffix denoting wish added to the noun **उदन्**, water. **उपस्पृशन्**—Sipping water as a common rite of sanctity.

प्रतिदिनसुलभस्वजनविनाशेषु—प्रतिदिनं सुलभः स्वजनानां विनाशः यत्र तथाभूतेषु सत्सु (संग्रामेषु). (Wars) being attended with the slaughter of near relatives as an incident of every day occurrence.

The argument is that men of the Kshatriya caste are great sinners, in spite of themselves, in virtue of their very profession and holy sages ought to avoid receiving food or drink at their hands.

सरस्वती......स्पृशा—सरस्वत्याः शिशिराः तरङ्गाः, तान् स्पृशति तच्छीलः तेन (मरुता) (By help of the breeze) blowing over the cool waves of the Sarasvati.

अनुचितोऽयं etc.—Very improper is this formality (namely that of fanning) towards us.

मुनिजनसुलभेन—मुनिजनेषु सुलभेन (कौतूहलेन) Out of curiosity such as is naturally found in sages. **बलवत्तरया शरदातपस्य** Owing to the oppressive heat of the autumnal sun.

अपर्याप्तम्—Only half finished ; unfinished.

सर्वे विषादं नाटयन्ति—At this point they all look sad because they are alarmed at the prospect of Arjuna entering the lists against Duryodhana, the former being, in their opinion, comparatively a weaker hand at fighting with the mace than Duryodhana.

P.86.**वृत्तं तत्**—'(As for the combat between Bhîma and Duryodhana) it has already taken place ; it is already a thing of the past.' This announcement leads those present to infer that

Bhîma has already fallen, and consequently Yudhisthira and Draupadi faint from the effects of sudden grief (**मोहमुपगतौ**)

संज्ञां लभेते—Recover consciousness.

आः दारुणमुपक्रान्तं मया नृशंसेन—Alas ! Wicked fellow that I am ! I have set about a very cruel deed (in telling the news of the fight to these people) !

St. 14. अस्मिन् पदे संदिग्धे (सति) एव युधिष्ठिरः दुःखं आस्ते । वत्सस्य तत्त्वे निश्चिते प्राण त्यागात् अयं (युधिष्ठिरः) सुखी (भविष्यति) ।

पदे—Refers to the word ' वृत्तम् ' दुःखम्—adverb.

Translation :—It is while this statement (namely वृत्तं तत्) continues ambiguous that Yudhisthira must remain unhappy. When the truth about his darling (Bhîma) is known definitely, he will be happy by ending his life.

अत्रैव = युधिष्ठिरप्राणत्यागे एव. **संक्षेपतः**—In brief; **विस्तरेण**—In detail.

St. 15. ब्रह्मन् संक्षेपात् विस्तरेण वा सर्वथा कथय । वत्सस्य किमपि श्रोतुं एषः क्षणः मया दत्तः ।

Translation :—O Bràhman, do tell me by all means, briefly or at length. I set apart this moment of my life for listening to the tidings about my child, whatever it be ; *i.e.* this moment I am intent upon listening etc.

P. 87. St. 16. कौरवभीमयोः तस्मिन् गुरुगदाघोरध्वनौ संयुगे सीरी सत्वरं आगतः । तस्य अग्रतः चिरं सङ्गरः अभूत् । हलिना तु प्रियशिष्यतां अवलम्ब्य रहसि संज्ञा आहिता यां आसाद्य कुरूत्तमः दुःशासनारौ प्रतिकृतिं गतः ।

गुरुगदाघोरध्वनौ—गुर्व्योः गदयोः घोरः ध्वनिः यत्र तथाभूते (संयुगे) This is a bad त्रिपदबहुव्रीहि compound ; the sense is obvious but the right form for the compound to take in this sense is ' **घोरगुरुगदाध्वनौ** ' Or it may be defended thus:—गुरुः गदाघोरध्वनिः (गदयोः घोरः ध्वनिः) यत्र तादृशे **प्रतिकृतिः**—Revenge.

Translation :—During the progress of that fight between Duryodhana and Bhîma which, by-the-bye, was characterised by a fearful noise produced by the huge maces of the combatants, there arrived the plough-armed (Balaràma) in hot haste. In his presence the combat went on a while, till at last Balaràma actuated by a feeling of partiality for his pupil (Duryodhana), clandestinely made a sign, which that eminent Kaurava picked up (acted upon) and had revenge upon the slayer of Duhshasana (*i.e.* killed Bhîma).

परिभव:......जीवित--परिभवस्य प्रतीकाराय परित्यक्तं जीवितं येन तथाभूतं—O one that sacrificed his life for the sake of revenge for insults received by me!

सौगन्धिकाहरण—सौगन्धिकस्य आहरण (कमलविशेषस्य आनेतः) O fetcher of the rare lotus-flower!' For the allusion here as well as the stories of the differet enemies killed by Bhîma (जटासुर, etc) read the Mahàbhàrata.

चाटुकार—O one given to fondling me with bladishments; one accustomed to flatter me.

धार्तराष्ट्र...प्रालयवर्ष—O hail-shower for (throwing a blight over) the lotus plant in the shape of the Kaurava family!

समाश्वस्, to take comfort; **समाश्वासय** caus., to administer comfort, to console.

आश्रीयतां समाश्वासः—Have recourse to consolation.

कथाशेषः—A part of the account yet to be narrated.

वीरसुलभा गति—The fate incidental to (the life of) a warior, *i.e.*,death on the battlefield.

समग्रसंगलितं (**बाष्पम्**)—The tear which had clean slipped out of the eye (*i.e.* beyond the possiblity of being recalled or suppressed).

प्रत्यग्र चर्चितम्—प्रत्यग्रस्य क्षतजस्य छटया चर्चितां (गदाम्)Smeared with a quantity of fresh blood.

संधित्सुना (वासुदेवेन). Desiderative noun denoting agent from धा with सम्. 'Who wished to make peace.' सोपहासम्—adverb modifying 'आहूयमानः'

भ्रमित....ध्वानिना—भ्रमितायाः गदायाः झंकारः, तेन मूर्छितः गम्भीरः वचनस्य ध्वनिः यस्य तथाभूतेन (कौरवराजेन). Whose grave voice was blended with the whiz of the mace that he flourished.

तृतीयाऽनुजः—'तृतीयः' does not strictly qualify 'अनुजः' in sense; for Arjuna was not the third younger brother of Yudhisthira. तृतीयः, therefore, simply méans 'the third of the Pandavas.'

अकृतिन्—Unskilled. For this meaning of कृतिन्, compare 'यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् St. 25, of Act II.

कामपाल is Balaràma.

स्वरथं आरोप्य द्वारकां नीतः स्वरथं आरोपितः द्वारकां नीतश्च Was seated in his own chariot and taken off to Dvàrakà.

P. 88. **तदेव प्रतिपन्ना......त्वया**—'You found the way by which to follow Bhîma at the very instant by putting away the *Gandiva* bow.' The idea is that Arjuna being unskilled in

fighting with the mace was sure to share the fate of Bhima when he cast off his bow and proceeded to fight with the mace.

उपेक्षितुम्—To look on with indifference; to neglect.

कान्तारव्यसनबान्धव—कान्तारव्यसने (वनवासे) बान्धवः My great friend in the perils and hardships of our forest life.

मच्छरीर......कातर—मम शरीरस्थितेः विच्छेदविषये कातर. O one dreading the idea of my life being cut short!

जतुगृह......यानपात्र—जतुगृहरूपा या विपद् सा एव समुद्रः, तस्य तरणाय यानपात्र. O vessel for crossing the ocean in the shape of the danger of the a lachouse!

विजयमल्ल—विजयाय मल्लः O wrestler that vanquished **किर्मीर**! etc.

St. 17. वत्स निर्लज्जस्य दुरोदरव्यसनिनः मे भक्त्या सीदता समदद्विपायुतबलेन त्वया दासता अङ्गीकृता। मया अद्य अतः अधिकं किं नाम अपकृतं यत् अनाथं अबान्धवं मां सपदि त्यक्त्वा (त्वया) गम्यते। सा ते प्रीतिः अधुना क्व (गता)।

दुरोदरव्यसनं विद्यते अस्य इति **दुरोदरव्यसनी**—One addicted to the vice of gambling. दुरोदरम् is derived as दुष्टं आसमन्तात् उदरं (=मध्यं) यस्य तत्, 'that which is beset all round with nothing but evil;' 'that which is pregnant with mischief;' gambling is so called because it is disastrous in its consequences to him who practises it.

सीदता (त्वया)—Sinking to a low, humiliating position.

समद......बलेन—समदाः ये द्विपाः तेषां अयुतस्य इव बलं यस्य तथाभूतेन (त्वया).

त्वयि अपकृतम् = तव अपकृतम् which latter would be more idiomatic.

Translation :—Dear child, out of mere devotion to me who am, indeed, so shameless and such a notorious gambler, you stooped very low and submitted to a state of acutal slavery though you were as strong as a thousand wild elephants put together. What greater wrong than this have I done to you to-day, on account of which you are passing away so suddenly, leaving me thoroughly helpless and friendless? What has become of that your former love for me?

The variants are 'निर्वत्सलम्' (used as an adverb modifying 'त्यक्त्वा') and 'येनासि दूरं गतः' for 'प्रीतिः क्व ते साऽधुना'. The idea that we get from the stanza read thus is the same as that given by our text, the idea of the clause 'प्रीतिः क्व ते साऽधुना' being

contained in the adverb 'निर्वत्सलम्' of the variant; only the unkindness of a younger brother towards an elder cannot appropriately, be spoken of as निर्वत्सलत्व and this variant is, therefore, inferior from that point of view.

St. 18. सः कीचकनिषूदनः बकहिडिम्बकिर्मीरहा मदान्धमगधाचलप्रगुणसंधिभेदाशनिः गदापरिघशोभिना तेन भुजयुगेन अन्वितः तव प्रिय मम अनुजः अर्जुनगुरुः अस्तं गतः किल।

बक...हा—बकश्च हिडिम्बश्च किर्मीश्च, तान् हन्तीति. The slayer of Baka etc.

मदान्ध......शनिः—मदान्धः मगधः, स एव अचलः तस्यप्रगुणः (= प्रकृष्टः गुणः यस्य तथाभूतः) संधिः, तस्य भेदे अशनिः (भीम;) Who was, as it were, a thunderbolt for breaking up the strong joint (of the chest) of, the haughty mountain-like Magadha King (Jarāsandha). *v. l.* '**मगधाधिपद्विरद**' for '**मगधाचलप्रगुण**.' As the commentator points out, the metaphor of a mountain (अचल) fits in better with the metaphor of thunderbolt (अशनि) than the metaphor of an elephant (द्विरद). But even in our reading 'प्रगुण' is rather obscure in the sense of 'सुदृढ'.

Translction :—He, the killer of Kichaka, the slayer of Baka, Hidamba and Kirmira, a thunder-stroke as it were, for splitting up the well-built chest (lit· joint) of the haughty mountain-like Maghada prince (Jarasandha), he I, mean, who was endowed with a pair of marvellously stalwart arms that looked so handsome with the mace and the club, who was your beloved husband, my younger brother and Arjuna's elder brother, has, indeed, vanished out of existence.

शिथिलयितुम् (= **शिथिलं कर्तुम्**)—Infinitive of शिथिलय, demon. from शिथिल. To grow slack or loose with regard to.

समुदाचारः, means 'decorous conduct'; sense of decorum'; 'regard for polite manners'.

P. 89. **किं नाम वैपरीत्यं......जनेन**—What sudden reversal of nature was observed by people, during all this while, in you who have proved to be so short-lived.' Here there is a reference to teh belief that when a person nears his end, his nature undergoes a sudden change, which, therefore, serves as a fore-warning of his approaching end. Ancient writers on medicine deal with this point.

St. 19. वत्स करदीकृताखिलनृपाम् मेदिनीं मे दत्त्वा यत् लज्जसे यच्च द्यूते मया पणीकृतोऽपि हि न क्रुध्यसि (प्रत्युत) प्रीयसे यत् मत्स्यराजभवने मम स्थित्यर्थं सूदतां प्राप्तोऽसि एतानि विनश्वरस्य ते चिन्हानि सहसा दृष्टानि।

करदीकृत......नृपाम्—अकरदाः करदाः संपादिताः करदीकृताः, करदीकृताः अखिलाः नृपाः यत्र तथाभूतां (मेदिनीम्). Where all kings were made tributary.

विनश्वर, adjectival *Taddhjta* derivative formed with the suffix **वरच्** from the root **नश्** with **वि**; comp. **ईश्वर, भास्वर** etc.

Translation :—Child, that you blushed, (instead of holding up your head with pride), after making over to me the whole territory with all Rulers therein rendered tributary—that though you were betted as a stake by me at the gambling, you did not resent it but were still well pleased with me—that in the royal household of the Matsya King (Viràta) you deigned to remain as a cook in order to make my existence possible—these facts which were, indeed, observed unexpectedly were ominous signs of your being about to perish (signs of your being on the eve of your death).

कृष्णाग्रज सुभद्राभ्रातः—Dharma implies in addressing thus that Balaràma as the brother of Krishna, who had so entirely identified himself with the cause of the Pandavas, and as the brother Subhadrà who of was the wife of one of them (Arjuna), ought to have had nothing to do in bringing about the catas trophe ;which is, after all, no reality but only a thing believed on the false testimony of Chàrvàka. This very idea is expressly set forth in the next stanza.

St. 20. ज्ञातिप्रीतिः मनसि न कृता । क्षत्रियाणां धर्मः (मनसि) न (कृतः) । तव अनुजस्य अर्जुनेन रूढं सख्यं अपि न गणितम् । कामं भवतः शिष्ययोः स्नेहबन्धः तुल्यः भवतु । कः अयं पन्थाः यत् मन्दभाग्ये मयि त्वं विमुखः असि ।

Translation :—You did not consider the love which a kinsman owes to a kinsman ; nor did you consider what the duty of Kshatriyas required (namely that a Kshatriya ought to stand strictly neutral while witnessng the fight between two combatants) ; you again not mind the uncommon friendship that has grown up between your younger brother (Krishna) and Arjuna. I admit that your love for both your pupils, viz., (Bhîma and Duryodhana) may be equal ; but what an unnatural attitude is this, that you are so unpropitious to *me*, an unlucky fellow !

मूर्च्छया किं मां अतिसंधत्से—' Why do you steal a march upon me by falling into a swoon? ' Why do you deceive me etc.? But by this deception Yudhisthira may mean either that Draupadi unfairly leaves him alone to bear the whole grief

escaping from it herself by passing into a state of unconsciousness, or he may mean that she unfairly has more of the grief to herself and leaves him less of it so that her share proves large enough to cause a swoon while his is too small and leaves him still conscious.

P. 90. **फुल्लपुष्पदामानि**–फुल्लानां पुष्पाणां दामानि. Chaplets of fullblown flowers. **दारिका** Young maid-servants.

अचिरगतम्—Not long gone ; gone but recently.

चिता—'A funeral pile,' past pass. of चि to heap or pile.

अनुबध्नन्—Conforming to or following.

चितासंविभागेन—'By providing a funeral pile for her.' Here the word 'संविभाग' which properly means 'sharing some thing with another,' is loosely used in the sense of '**प्रदान**' 'giving' or providing.'

तपस्विनी—A pitiable or poor woman.

St. 21. चापं अपविध्य तस्यैव देहरुधिरोक्षितपाटलाङ्गीं गदां आदाय संयति भ्रातृप्रियेण अर्जुनेन अद्य यत् कृतं तदेव ममापि हि श्रेयः । कृतं जयेन ।

देह...पाटलाङ्गीम्—देहस्य रुधिरेण उक्षितं अत एव पाटलं अङ्गं यस्याः तथाभूताम्.

संयति, Loc. sing.of **संयत्,** 'battle' or 'fight,' being a root-noun from यत् with सम् it is also derived by some from **संयम्**' subdue ; but the first derivation is satisfactory because **संयत्**' is found actually used as a verb in the sense of fighting ; compare the sentence in the *Taittiriya* Brahmana, '**देवासुराः संयत्ता आसन्**', where **संयत्ताः** means 'engaged in fight,' 'at war'.

हि—connects the idea in the stanza with the idea in '**अलमथवा धनुषा.**'

Translation :—For it is better for me to do that which Arjuna did to-day in battle out of love for his brother, Bhîma. when he flung away the bow and snatched up his very mace with its sides gory through being smeared with the blood of h body. Away with victory !

Yudhisthira means that Arjuna placed himself at a disadvantage and thus invited by throwing away the bow and taking up the mace, and must have, by this time, fallen. He had better follow his example, says he.

रिपुजयविमुखं—रिपुजयात् विमुखं (चेतः). Recoilling or turning away from the idea of vanquishing enemy.

The *Kanchukin's* remark refers only to the monstrous nature of his advice, but the *Rakshasa's* guilty conscience leads him to fear that he is perhaps known in his real character. **सुस्निग्धम्**, adverb. Kindly. **प्राकृतेन इव**–Like an ordinary man.

St. 22. परिघपीवरबाहुदण्डौ वित्तेशशक्रपुरदर्शितवीर्यसारौ तौ भीमार्जुनौ क्षितितले प्रविचेष्टमानौ तयोश्च निधनेन रिपुं कृतार्थं द्रष्टुं शक्ष्यामि (किम्)।

परिघ......दण्डौ—परिघवत्पीवरौ बाहुदण्डौ ययोः तथाभूतौ.

वित्तेश......सारौ—वित्तेशस्य शक्रस्य च पुरे दर्शितः वीर्यसारः याभ्यां तथाभूतौ. Who displayed their remarkable valour at the city of Kubera and of Indra respectively.' For the allusions, read the Vanaparvam. *v.l.* 'नौ' and 'किम्' for 'तौ' 'वित्तेशशक्रवरुणाधिकवीर्यवन्तौ' for the second line.

Translation :—Can I bear to see Bhîma and Arjuna struggling on the ground at their death—I mean the two brothers who were endowed with boltlike stalwart arms and who had displayed their best valour at the capital of Kubera and the capital of Indra respectively ?

मद्दुर्नय—दशे—मम दुर्नयेन प्राप्ता शोच्या दशा याम् तथाभूते. O lady reduced to a deplorable condition through my bad morals ! The speaker refers to his vice of gambling and its consequences.

यथा संदीप्यते पावकः तथा—etc. यथा—तथा=यतः—ततः, or यस्मात्—तस्मात्. Compare यथा......रथो दृश्यते तथा तर्कयामि at page 53 and the the note on it, P. 95. The only difference is that in the one it is the ground of a conclusion that is stated, in the other it is the ground of the action proposed to be taken.

P. 91. **वचनं कृ**=To obey, to do another's bidding. **वचनं श्रु**=To listen to another's words ; to obey. Compare Marathi 'सांगितलेलें करणें or ऐकणें'.

मुनिजनविरुद्धं इदम्—This (act) is incompatible with the character of a sage—is unworthy of a sage.

समिन्धयामि—caus. of इन्ध् with सम् used, however, in the same sense as the primitive. **अनुपलक्षितः**—unobserved.

बलदर्पित–Elated with the pride of superior strength. **विषमः**–Fearful jarring.

अपरमपि......विलम्ब्यते—an Interrogative sentence meaning Are you bent upon hearing some more unhappy news and is it on that account that you delay ?'

निवर्तय—Send back ; caus. of निवृत्.

P. 92. St. 23. **अम्ब येन तत्र जतुवेश्मनि दीप्यमाने (सति) सुतैः सह भुजयोः बलेन निर्वाहिता असि तस्य बलिनः प्रियस्य तनयस्य ते पापं आख्यामि । अन्यः ईदृक् कथं कथयेत् ।**

निर्वाहिता—Carried away or removed in safety. The form is past pass. part of the caus. of निर्वह, the use of which in this sense seems to be rare. But निर्वासिता, the variant for निर्वाहिता, is a still more improper word to use in the sense required here. Again our reading is certainly better than also the reading ' कोऽन्यस्तवाम्बकथयेत्कथमिदृशस्य.

Translation :—O mother, I communicate to you very evil or cruel tidings—indeed who else can (have the heart to) communicate such ?—about your son, so dear to you and so powerful, who formerly when the house of lac was on fire, bore you together with your sons out of it (in safety) by strength of his muscular arms.

पांडवकुलबृहस्पति:–'The Brihaspati of the Pāndava family,' Brihaspati being the preceptor of gods, proverbial for wisdom. Of the Pandavas, Sahadeva was the most noted for wisdom, as Bhîma was for bodily strength.

सकल......वडवानलः—सकलकुरुकुलमेव कमलाकरः, तस्य वडवानलः, adj. to माद्रेयः (the son of Màdri, Sahadeva). 'The submarine fire for the lake, viz., the whole Kuru family.' ' दावानलः ' for ' वडवानलः ' would be inappropriate, says the commentator ; for दावानल means 'a forest conflagration' and that idea cannot be connected with a lake. But it may be pointed out here that कमलाकर also means 'an assemblage of lotuses ' and in that sense the idea of दावानल may well be connected with it, and this metaphor would be more apt too.

अप्रतिकूलम्—Never disobedient or ill-disposed.

आशंसनीयम्—'Fit to be blessed (by me),' being much younger. This word is employed in order to emphasise that inversion of the natural etiquette which is implied in ' प्रार्थये.' Ordinarily Yudhisthira ought to bless Sahadeva and not to request his favour. The inversion would correspond, for instance to a form of letter-writing in Marathi where an elder, writing to a younger, opens his letter with ' नमस्कार विज्ञापना ' instead of with ' अशीर्वाद '

असंमूढं व्यसनेऽभ्युदये च (अनुजं सहदेवम्)—Whose head is never turned, alike in adversity and in prosperity ; retaining self-possession alike etc.

अविरलमालिङ्ग्य—Having embraced fast (of course, in imagination). So too **शिरसि आघ्राय.**

St. 24. भवान् मम हि वयसा दूरेण अल्पः, श्रुतेन समः, सहजकृपया बुद्धया ज्येष्ठः, मनीषितया गुरुः । अतः शिरसि मुकुलौ पाणी कृत्वा अर्थये । मयि स्नेहः विरलतां नेयः । पितुः वारिदः भव ।

अल्पः = अल्पीयान्. With the reading 'त्वं' for 'अल्पः', 'दूरेण' would be the predicate by itself and would mean 'दूरः'

सहजकृपया—सहजा कृपा यत्र तथाभूतया. Characterised by natural humanity. कृतसहजया standing for सहजकृपया—would mean ' acquired and natural ' and बुद्धया in this case would mean ज्ञानेन.

Transltaion: —You are much junior in years, my equal in learning, my superior in moral sense distinguished by an innate tendency to universal sympathy, my senior in wisdom ; hence, placing folded hands on the forehead, I request this of you, that you should weaken your love for me and live to offer the funeral water to our father.

Yudhisthira fears lest Sahadeva might follow him in death out of deep love for him.

नकुलस्यापि ममाज्ञावचने स्थातव्यम्—'Nakula too owes obedience to my bidding.' नकुलस्य is to be construed with the Pot. Pass. Part. स्थातव्यम् used impersonally ; नकुलस्य स्थातव्यम् = नकुलेन स्थातव्यम्, it being optional to use the genitive or the instrumental of the noun or pronoun denoting agent with a Pot. Pass. Part. in Sanskrit. Thus Yudhisthira's message from this sentence onward is to be taken as addressed to Nakula. This point becomes more clear when we adopt the reading that gives ' दुच्यतां नकुलः ' after ' वचने स्थातव्यम् ' though this reading is found only in one copy, the Andhra copy. If, however, we adopt the reading ' नकुलस्य ममाज्ञया वचने स्थातव्यम् ' नकुलस्य will have to be construed with वचने and त्वया will have to be supplied, and the meaning will be : 'You will also act under the guidance ofNakula by my bidding (*i.e.* because I bid you).' In this case the whole of the message from beginning to end has to be taken as addressed to Sahadeva and the advice not to commit suicide will be repeated twice to the same brother instead of to each of the two brothers in turn, as appears more natural. Again अपि in नकुलस्यापि is without propriety in the second case.

St. 25. श्रुतविशदया प्रज्ञया अस्मान् विस्मृत्य पाण्डौ क्षीणे (सति) अश्रुगर्भान् उदकपृषतान् प्रदातुं दायादानां अपि तु भवने यादवानां वा कुले कान्तारे वा कृतवसतिना सानुजेन (त्वया) शरीरं रक्षणीयम् ।

श्रुतविशदया—श्रुतेन विशदया (प्रज्ञया)—By (exercising) your thinking faculty enlightened as it is by culture ; by (bringing to bear upon the question) your wisdom so refined by culture.

अश्रुगर्भान्—अश्रूणी गर्भे येषां तथाभूतान् (उदकपृषतान्) अश्रुमिश्रान्.

पाण्डौ क्षीणे—'Now that Pandu must be repining' at the thought that the chance of the continuation of his line diminish ed by the death of so many of his sons.

Translation:--You, together with your younger brother(Sahadeva) should forget us (*i.e* drown all thought of us and get ove- the grief at our death) by reflecting with a head rendered so clear by culture and, in order to offer libations to our repining fatherr Pandu, in drops of water mixed with tears, you should preserve your life or continue to live (instead of putting an end to it,) staying even at the house of our coparceners or in household of the Yadavas (Krishna and Balaràma) or in the woods (if possible.)

v. l. 'विस्मृत्यास्मान् श्रुतविषदया स्वाप्रज्ञौ चात्मबुद्ध्या for the first line. This reading would fit in better with the view that the whole message, including the second stanza, is addressed to Sahadeva. But that view is very probably not correct and the latter part of the message seems to be addressed to Nakula, a view with which our reading containing the word सानुजेन fits in well.

स्पृष्टिकया = स्पर्शेन, formed with the sufflx क added to the abstract noun स्पृष्टि from स्पृश्.

अकालहीनम्—कालेन (सुसमयेन) हीनं यथा न स्यात् तथा. Before it is too late ; without loss of time or delay.

अद्य उत्तरायाः चतुर्थो मासः प्रतिपन्नस्य गर्भस्य—Note the idiomatic construction, for which there is a parallel construction in Marathi, ' उत्तरा गर्भार राहिल्याला आज चवथा महिना सपला or चार महिने झाले. ' In English it would be differently expressed. Lit. ' It is to-day the fourth month completed, *i.e.* it is now four months, since Uttarās conception ;' but more idiomatically, 'Uttarā has been pregnant for four months now '.

कुलस्य प्रतिष्ठापकम्—The child that must prove the continuator, or the mainstay of the line.

P. 93. St. 26. शाखारोधस्थगितवसुधामण्डलेमण्डिताशे पीनस्कन्धे सुसदृशमहामूलपर्यंतबन्धे सुमहति तरौ दैवात् दग्धे (सति) अयं छायया अर्थी जनः तस्य अस्मिन् सूक्ष्माङ्कुरे कमपि आशाबन्धनं कुरुते ।

शाखा...मण्डले—शाखानां रोधेन स्थगितं वसुधायाः मण्डलं येन तथा भूते (तरौ)-**रोधः**, a close formation. **मण्डिताशे**—मण्डिताः आशाः येन तथाभूते. **पीनस्कन्धे**—पीनः स्कन्धः यस्य तथाभूते.

सुसदृश......बन्धे—सुसदृशः महतः मूलस्य पर्यंतबन्धः यस्य तथाभूते. **दैवात्** = दैवदुर्विलासात्.

Translation :—Now when the big tree that covered a large area of earth with shade by the compact formation of its branches, that beautified the quarters (with its far-stretching branches), that had a trunk proportionately bulky and was surrounded by a wide network of strong roots well worthy of itself—now when such a tree has been burnt down by a foul stroke of fate' this woman (Droupadi) in search of a shade is fixing a strange or silly hope upon this delicate sprout of it (*viz.*, the foetus in Uttara's womb).

अध्यवसितम्—What is resolved upon.

St. 27. ते भ्रातुः तनयेन, शौरिगुरुणा, गाण्डीविनः श्यालेन, तस्यैव अखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः वृकोदरस्य आचार्येण हलिना उन्मत्तेन मत्तेन वा त्वत्सुतकाननं दग्धं यस्य आश्रयात् ननु मही शीतल (आसीत्) ।

अखिल.....व्यालोलने—अखिलाः धार्तराष्ट्राः एव नलिन्यः, तासां व्यालोलने. In tearing up the lotus-plants,namely, all the sons, of Dhraitrashtra. श्यालः wife's brother. **उन्मत्त,** wild with delirium. **मत्त,** wild with intoxication.

Translation :—Balaràma, your brother's son, Krishna's elder brother, Arjuna's wife's brother, the instructor (in the ust of the mace) of Bhîma himself who proved as good as a wild elephant in destroying the lotus-plant in the shape of the sons of Dhritarastra, has burned down, whether with the wildness of delirium or that of intoxication, the whole pleasant grove, *viz.*, your sons, by resorting to which the whole world (hitherto) found itself, indeed, in a cool and comfortable situation.

Balaràma is described here in such terms as serve to see forth the different ties of love by which he was bound to the Pandavas and a regard for which ought to have made him shudder at the very idea of causing the extinction of the Pandavas family. The irony of the supposed situation is effectually brought out by this device.

भागधेय means the same thing as **भाग**, 'one's fortune,' 'lot,' 'destiny' or 'stars,' being merely an ornamental suffix, comp. **रूप** and **रूपधेय**, **नाम** and **नामधेय**.

अस्मद्वचनात्—In our name.

St. 28. सत्यं हली मम वत्सस्य निधने हेतुः भवति । एषः ते सहज-सुहृदः मधुरिपोः भ्राता । अतः क्रोधः न खलु कार्यः । यदि च प्राणिषि ततः वनं गच्छेः । अकरुणां क्षात्रपदवीं पुनर् मा गाः ।

Translation :—Balaraàma is, doubtless, the cause of my child's (*i.e.* Bhîma's) death. (But at the same time) he is the brother of your natural friend, Krishna· So you should foster no feeling of resentment (against him). If you survive (the combat), you should betake yourself to a forest but no more continue in the cruel career or avocation of a warrior.

उद्धताशिखा...जनः— उद्धताः शिखाः एव हस्ताः, तैः आहूतः अस्मद्विधः व्यसनी जनः येन तथाभूतः (हुतवहः). Beckoning, with its erect flames as with hands, persons in affliction like us toapproach.

आत्मानं इन्धनीकरोमि—Let me make fuel of myself (for this fire), *i.e.*, let me throw myself into it. **अपश्चिम**, last.

P. 94. **राजसूयसंतर्पित** etc.—Here are points of description which serve to set forth the cruel irony of fate in the fact that the fire-god is claiming as his victims the very persons at whose hands he has received so much pious service, directly or indirectly, and to whom he has come to be so tenderly related.

सुगृहीतनामधेय:—Of venerable or sacred memory; lit. whose name is well uttered or uttered with spiritual benefit accruing to the utterer. स सुगृहीतनामा स्याद्यः प्रातः स्मर्यते बुधैः.

St. 29. तात अद्यप्रभृति अस्मत्तः पुनः (यत्) दुर्लभं (तत्) इदं मया दत्तं वारि अम्बया सार्धं त्वया निपीयताम् ।

Translation :—Do you drink, O father, together with mother (Madri) this water offered by me and never again to be expected from us from this day forward.

v. l. 'वां दत्तम्' for 'वारिदम्' and एतद्दत्तम् for 'मया दत्तम्.' In this variant 'दत्तम्' is repeated twice, awkwardly enough. अम्बया must be taken as referring to Madri, Kunti being still alive.

St. 30. एतत् जलं जलजनीलविलोचनाय भीमाय (ददामि) भोः तव ममापि (एतत्) अविभक्तं अस्तु । पिपासितोऽपि (त्वं) एकं क्षणं तु विषहस्व । अयं (अहं) त्वया सह पातुं जवात् आगतः अस्मि ।

Translation :—Here I pour out this libation of water for Bhîma of eyes dark as a blue lotus. O! Let it stand as joint

property to be shared between you and me ; have patience for a while though you may be very thirsty ! here I am coming quickly to drink of it in your company.

सुक्षत्रियाणां गतिं उपगतं (भीमम्)—' Who has passed into that state of spiritual existence which is assured to all blessed warriors ;' this blessedness of a warrior consists in his being slain on the battle-field.

अकृती—(1) Lit. unskilled, hence unable; or (2) too unlucky.

St. 31. अम्बास्तनयुगं मया पीतं तदनु भवता पीतम् । वत्सलतया मदुच्छिष्टैः रसैः वृत्तिं जनयसि । वितानेषु अपि सोमे तव मम च विधिः एवं अभूत् अधुना एवं कथं निवापाम्भः पूर्वं पिबासि ।

Translation :—I sucked mother's breasst and after me did you. Out of love for me you used to subsist on such liquid nutriments as were left after I had partaken of them (or you used to feed on my leavings of liquid nutriments) : at sacrificial sessions too, this very order was observed in the matter of drinking the Soma juice. How is it then that now you set about drinking the funeral libation before me ?

जनयसि is used in the sense of habitual past.

P. 95. St. 32. कृष्णे येन अम्बा अपि रुदितेषु गान्धार्याः सखी कृता तस्मै सहसा दिवं गच्छते (भीमाय) जलं देहि ।

Translation :—O Draupadi, offer the water to him who, now suddenly departing heavenward, has turned mother into Gàndhàri's companion in mourning.

St. 33. असमाप्तप्रतिज्ञे महाभुजे त्वयि अस्तं गते मुक्तकेश्या एव प्रियया ते सलिलाञ्जलिः दत्तः ।

मुक्तकेश्या-मुक्ताः केशाः यस्याः तथाभूतया. ' Having her hair still loose ;' ' with her hair not yet braided.' केश is one of those words which, at the end of a Bahuvrihi compound form their feminine in ई. The construction of this sentence is not in strict conformity with the common idiom in regard to the Locative Absolute in Sanskrit. In accordance with this idiom, the subject of the Locative Absolute phrase must not re-appear in the principal sentence in any case except the genitive denoting संबंध. In the present case ' त्वम् ' which is the subject of the Locative absolute re-appears in the principal sentence in the Dative (ते) which is, therefore, faulty. Even if we take 'ते' as genitive, it is a genitive not denoting संबंध but used instead of the Dative

as it is to be construed with 'दत्तः' The more idiomatic form for the sentence to take would be: असमाप्तप्रतिज्ञाय महाभुजाय अस्तं गताय ते मुक्तकेश्या एव प्रियया सलिलाञ्जलिः दत्तः ।

Translation :—You, of long arms, having died before making good your declaration (to the effect that you would braid her hair with hands smeared with Duryodhana's blood), our beloved has offered you the libation of water with her hair still unbraided!

The point is that Bhîma having failed in his attempt some one of the survivors at least ought to have carried out the, revenge and enabled Draupadi to offer her libation with her hair duly braided in the manner Bhîma would have. But the pity is that nothing of the sort has taken place.

एष कौरवापसदः—This wretch of a Kaurava. **अपसदः** (=नीचः) कौरवः or कौरवेषु अपसदः preferably the former.

क्षतजाभिषेकपाटलिताम्बरशरीरः—क्षतजस्य अभिषेकेण पाटलितं अम्बरं शरीरं च यस्य तथाभूतः. With his garment and body gory by being bespattered with blood.

समुच्छ्रित...पाणिः—समुच्छ्रिता या दिग्धा भीषणा च गदा, सा पाणौ यस्य तथाभूतः. Holding uplifted (in readiness to strike) a bloody and fearful mace.

उद्यतकालदण्ड इव कृतान्तः—Looking like the god of death himself armed with his all-destroying club. **परिमार्गमाणः**—Read note on ' मार्गन्ताम् '. P. 126.

P. 96. **हा दैव ते निर्णयो जातः**—'O destiny, thy nature is ascertained' meaning that the issue of the combat is decided and Arjuna has fallen. It is really Bhîma that has come off victorious and wants now to meet Yudhisthira and Draupadi, but these parties have been deceived by Chàrvàka and they mistake Bhîma for Duryodhana, especially because Bhîma is disfigured by his bloody ointment beyond all possibility of being recognised at first sight.

स्वयंवरस्वयंग्राहदुर्ललित—स्वयंवरे यः मम स्वयंग्राहः (*i.e.* मया कृतं तव पाणिग्रहणं स एव दुर्ललितं (दुःखहेतुः ललितं) यस्य तथाभूत. 'O one, who cherished the accursed or ill -fated desire to be chosen by me at my choice-marriage!' Or the compound may be interpreted thus: मम स्वयंवरे स्वयंग्राहेण दुर्ललित (दुष्टं यथा स्यात् तथा ललित). 'O one, fondled by me even to a fault after be-

ing chosen for a husband at my choice-marriage.' These two interpretations correspond to the two possible meanings of 'दुर्ललित' considered at P. 92. स्वयंवरस्वयंग्राहकुटुम्बिन् or कुटुम्बक is not intelligible.

त्रिलोचनांग etc. The fight between Arjuna and the god Shiva which forms the theme of the *Kirātārjuniya*, was a source of great fame to Arjuna.

निवातकवचो etc. Nivatakavachas were a race of demons who were exterminated by Arjuna at the request of Indra.

बदर्याश्रम etc. Of the two sages *par excellence*, Nara and Nàràyana, of the BadariAshrama, Arjuna was an incarnation of the former and Krishna, of the latter. The compound मुनि-द्वितीयतापस must be treated as Loc. Tat., not Gen. Tat.

गन्धर्वनिर्वासितदुर्योधन—गन्धर्वेभ्यः निर्वासितः दुर्योधनः येन—One who rescued Duryodhana from the hands of the *Gandharvas*. निर्वासित, which means 'banished' or 'exiled', is here used in the sense of 'rescued', which is rather curious.

St. 34. अयि तात वत्सलां अम्बां विनीतं अनभिवाद्य मां च गाढं अनुपगुह्य मया अपि अनुक्तः (त्वं) एतां स्वयंवरवधूं दयितां अदृष्ट्वा दीर्घप्रवासं कथं गतः असि ।

विनीतम् used as an adverb modifying अनभिवाद्य and गाढम्, as an adverb modifying अनुपगुह्य.

वत्सलाम्—वत्सल is derived from वत्स with the suffix लच् (*i.e.* ल) denoting longing or yearning.

Translation :—O dear, how is it that you have proceeded on the last long journey respectfully saluting our tenderly loving mother, without embracing me fast and without being addressed by me, without, again, visiting this beloved of yours (who became) your wife by her own free choice ?

यथेष्टम्—At his sweet will or pleasure ; unhesitatingly ; unscrupulously. एवं अवस्थिते *i.e.* मूर्च्छायां अवस्थिते.

क्षतजासवमत्त......भूयिष्ठाः-क्षतजमेव आसवः तेन मत्ताः, तथाभूताः ये यक्षाः राक्षसाः etc., ते भूयिष्ठाः यत्र तथाभूताः (पुरुषाः). 'Men who have about them, for the most part, *Yakshas*, *Rakshasas*, etc., drunk with blood.' Read note on, 'छलबहुलम्,' P. 127.

उपलक्षणं—A rough description.

St. 35. सलीलं करेण ऊरू परिघट्टयतः दुर्योधनस्य पुरतः या अपहृताम्बरा सा दुःशासनस्य करकर्षणभिन्नमौलिः द्रौपदी पुनः क्व प्रदेशे (वर्तते) इति कथयत ।

P. 97. **करकर्षणभिन्नमौलि**—कराभ्यां कर्षणेन भिन्नः मौलिः यस्याः तथाभूता.

Translation :—Tell me at which place is to be found that Draupadi whose garment was pulled in the presense of Duryodhana as the latter audibly struck his thigh with the hand in wanton sport, and whose braided hair got dishevelled by being dragged by Duhshasana's hands.

सनिषङ्गम्—निषङ्गेण सहितम्. Together with the quiver.

गदाकौशलसंभृतं or—**संभूतम्** (**भुजदर्पम्**)—(Your pride of personal bravery) fed fat by, or arising from, your skill in the macefight ; your pride resting upon your skill etc.

St. 36. तं प्रियं अनुजं जरासंधशत्रुं तं च वत्सं कुपितहरकिरातायोधिनं अपश्यन् (अहं) कठिनचेताः त्वमिव प्राणितुं न शक्तोऽस्मि । बाणवर्षैः तव असून् अपहर्तुं पुनः ननु (शक्तोऽस्मि)

कुपित......योधिनम्—कुपितः यः हर एव किरातः तेन सह आयुध्यते तथाभूतम्. He who fought with the furious god, Shankara, disguised as a hunter, (*i.e.* Arjuna).

Translation :—I cannot live, as you do, hard-hearted as you are, in the absence of that dear brother, the killer of Jarasandha and of that darling, the opponent in fight of the infuriated god, Shiva, in the disguise of a hunter. But, indeed, I can take away your life with showers of arrows.

v. l. 'न च पुनरपहर्तुम्' for '**ननु पुनरपहर्तुम्.**' Yudhisthira surely does not mean that he cannot take away Duryodhana's life, and, yet, this alone can be the meaning of the last line with the reading 'न च etc.' Our reading, therefore, is better.

St. 37. अहं न रक्षः न भूतः । प्रकामं रिपुरुधिरजलाल्हादिताङ्गः निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियः अस्मि । भो भोः समरशिखिशिखादग्धशेषाः राजन्यवीराः कृतं वः अनेन त्रासेन । यत् हतकरितुरगान्तर्हितैः लीनैः (युष्माभिः) आस्यते ।

रिपु......ताङ्गः—रिपोः रुधिरमेव जलं तेन आल्हादितानि अङ्गानि यस्य तथाभूताः आल्हादित is better than आप्लावित.

निस्तीर्णो...गहनः—निस्तीर्णं उरुप्रतिज्ञा एव जलनिधेः गहनं (= गहनः जलनिधिः) येन तथाभूतः. Who has completely crossed the deep ocean, namely, the solemn and heavy undertaking.

समरशिखि...शेषाः–समरः एव शिखी तस्य शिखाभिः ये दग्धाः तेभ्यः शेषाः (अवशिष्टाः). Surviving those that perished in the flames of the great fire of war.

हतकरि—**हितैः लीनैः** युष्माभिः **आस्यते** is an impersonal construction equivalent in sense to **अन्तर्हिताः लीनाः यूयं आध्वे.**

Translation :—I am neither a goblin nor a ghost ; but I am only a furious *Kshtriaya* whose limbs are now thoroughly gratified by the pleasant water consisting of the blood of the enemy (Duryodhana) and who has completely crossed the deep ocean, namely, the perilous undertaking. O warlike princes, survivors of those that perished in the flames of the fire of war, away with this terror of yours (which appears) in this, that you are lying hidden behind horses and elephants slain !

चितासमीपम्—' The close proximity of the blazing funeral pile '; ' the spot next to the funeral fire'. **समीपं** is here a regular noun and object to ' संभावयामि ' and not an adverbial a ccusative, which it most commonly is. **संभावय**—To honour or do justice to, of course, by having recourse to.

P. 98. **अभिपातय** caus., 'to throw into' or 'force into,, from **अभिपत्** which is a transitive root implying motion.

परिकरं बध्नाति—Vide note, P. 94.

नयनपथावरोधिनः—नयनपथं (= नयनयोः पन्थानं) अवरुन्धान्ति तथाभूताः (मूर्धजाः). (Hair) that obstructs your view.

The way in which the words '**संहर्तव्या**' and '**संहरामि**' are used here and ' **वेणीसंहारं** ' below ought to decide the question as to which of the interpretations put upon the title ' **वेणीसंहारं** ' is preferable. Vide P. 5.

St. 38. **पाप आशैशवात् अनुदिनं जनितापराधः, भुजयोः बलेन मत्तः, हतराजपुत्रः (त्वं) अद्य मे भुजपञ्जरस्य इदं अन्तरं आसाद्य जीवन् पदात् पदं न प्रयासि.**

आशैशवात् (= शैशवात् प्रभृति), **अनुदिनम्** (= दिने दिने) an Avyayibhava compound. **जनितापराधः**—जनिताः अपराधा येन तथाभूतः (त्वं दुर्योधनः). **हतराजपुत्रः**—हतौ राजपुत्रौ (भीमार्जुनौ) येन.

Translation :—O villain, you, who have, from day to day, wronged us ever since childhood, being elated with the pride of strength, and who have, indeed, slain the two princes (Bhîma and Arjuna), shall, however, not stir an inch alive now, having got into the space within this cage of my arms (*i.e.* into my grasp).

सुयोधनशङ्कया-सुयोधन इति शङ्का तया.

दिष्ट्या वर्धसे—You are to be congratulated.

दुर्लक्ष्यव्यक्तिः–दुर्लक्षा व्यक्तिः यस्य तथाभूतः. Whose identity is not easily to be recognised ; who cannot be easily known or recognised.

निवृत्यम् (त्वया) an impersonal construction employed idiomatically for the active **निवर्तस्व.**

P. 99 **अलीकवचनैः**—With deceptive words. Vide note P. 37.

St. 39. (तस्य दुरात्मनः) शरीरं भूमौ क्षिप्तम् । इदं असृक् निजाङ्गे चन्दनाभं निहितम् । चतुरुदधिपयः सीमया उर्व्या सार्धं लक्ष्मीः आर्ये निषिक्ता । भृत्याः मित्राणि अखिलं कुरुकुलं (इति) एतत् रणाग्नौ दग्धम् । क्षितिप एकं नाम यत् ब्रवीषि तत् धार्तराष्ट्रस्य अधुना शेषम् ।

चन्दनाभम्, an accusative used adverbially to modify ‘ निहितम्.’ (चन्दनवत्).

चतुरु......सीमया—चतुर्णां उदधीनां पयांसि सीमा यस्याः तथाभूतया.

निषिक्ता means अर्पिता or संक्रमिता, a curious use of the word, no doubt. But ‘ निषण्णा ’ the variant for निषिक्ता, is no happier word ; and besides, निषिक्ता which is passive in force while निषण्णा is not, is a more proper member of the series ‘ क्षिप्तम्,’ ‘ निहितम् ’ etc. Bhîma is enumerating *his own* achievements rather than merely items of triumph.

Translation :—Duryodhana’s body has been laid prostrate on the ground, and here his blood has been laid all over my limbs after the fashion of a sandal pigment ; his Regal Splendour together with the Earth bounded by the four oceans has been transferred to you, worthy brother ! His servants, his friends, the whole Kuru family—these have been burned down in the fire of war. O King, the name alone that you are uttering is what now remains of that son of Dhristarashtra.

स्वैरं मुक्त्वा—Slowly loosening his grip.

St. 40. रिपोः निधनं तावत् आस्ताम् । इदं शतशः आख्याहि ।योऽसौ बकरिपुः (स एव) मम प्रियः भ्राता त्वमसि । (to be read as a question). संयति रुधिरासारसलिले जरासंधस्य उरःसरसि तटाघातक्रीडाललितमकरः (एव) भवान् । (again, to be read as a question).

रुधिरासारसलिले—रुधिरस्य आसारः (= प्रवाहः) एव सलिलं यत्र तस्मिन्.

तटाघात.....मकरः—तटस्य आघातः एव क्रीडा तस्यां ललितः मकरः. A crocodile playfully enjoying the sport of striking against the embankment of a lake.

Translation :—Let alone the topic of the enemy's death; tell me this first a hundred times-whether you are really that brother of mine who was the mortal enemy of Baka--whether you are really he who was, in one of his battles, a crocodile, as it were, fondly indulging in the favourite sport of butting against the embankment of the lake in the shape of Jaràsandha's chest, where the water consisted of the fast-gushing blood.

उक्षित in सुयोधनशोणितोक्षितेन is p. p. from उक्ष्, to sprinkle.

P. 100 **दिष्टया वधस** etc.--Note the idiomatic use of the phrase **दिष्टया वृध्** with the instrumental of that which forms the ground for congratulation.

St. 41.कान्ते येन नृपशुना तेन दुःशासनेन राज्ञां सदसि कृष्टा असि तस्य एतानि स्त्यानानि मम करयोः (विद्यमानानि) पीतशेषाणि असृञ्जि स्पृश । मद्गदाचूर्णितोरोः कुरूणां राज्ञः इदं अङ्गे अङ्गे निषिक्तं अतिसरसं असृक् तव परिभवजस्य अनलस्य उपशान्त्यै (कल्पेत) ।

पीतशेषाणि—पीतेभ्यः शेषाणि (अवशिष्टानि). अङ्गे अङ्गे—In or on every part of the body, just as, 'दिने दिने' means 'every day' or गृहे गृहे means 'in every house.' But when a noun is repeated twice in this way, it is generally singular and so the reading 'अङ्गेष्वङ्गेषु सक्तम्' is not good. **परिभवजस्य**—परिभवात् जातस्य (अनलस्य).

Translation :—Dear wife, touch this thick blood in my hands, the remnant of what I have drunk, belonging to that brute of a man, the notorious Duhshana that dragged you before the assembly of kings. And this blood, so pleasant (to the touch), of the Kuru King whose thighs have just been mangled by my mace—this blood, being smeared over every part of my body is calculated to cool down your burning anguish from the indignities you suffered.

तव may be construed either with **परिभव** in **परिभवजस्य** or with **अनल** itself, but the latter way of construing is better as being free from the fault of **एकदेशान्वय** and also as yielding a charming poetic conceit of the sort which constitutes the figure of speech called **असंगति**. It is a matter of daily observation that an effect is produced in the place where the cause operates; when, therefore, the fancy of a poet represents the existence of

a cause and its effect in two different places, apart from each other, there is असंगति there. Thus in the present instance Bhîma is made to say that the cooling salve,namely, the enemy's blood laid over *his* limbs, is calculated to relieve the burning sensation that oppressed *Draupadi.*

धार्तराष्ट्रकुलकालरात्रिः—धार्तराष्ट्रकुलस्य कालरात्रिः (वेणी) 'The dark destructive night for the whole Kaurava family. Just as the night of universal destruction brings death to all, so Draupadi's braid brought destruction to the whole Kaurava family.

St. 42. यस्य मोक्षात् क्रोधान्धैः अतुलभुजबलैः क्षतनरपतिभिः पाण्डुपुत्रैः प्रत्याशं पार्थिवान्तः पुराणि मुक्तकेशानि कृतानि सः अयं कुपितयमसखः कुरूणां धूमकेतुः कृष्णायाः केशपाशः बद्धः । प्रजानां निधनं विरमतु । राज्ञां कुलेभ्यः स्वस्ति ।

प्रत्याशम्—आशायां आशायाम्. In every direction.

पार्थिवान्तःपुराणि—The harems of kings, *i.e.* the ladies there of. **मुक्तकेशानि**—मुक्ताः केशाः येषां तथाभूतानि (कृतानि). 'Had their braids untied,' of course, by being widowed. **कुपितयम-सखः**—कुपितस्य यमस्य सखा. सखि becomes सख at the end of a Ta-tpurusha compound.

Translation :—Here is tied up Draupadi's hair, through the loosening of which the sons of Pandu, all of matchless personal valour, became wild with rage and, killing large numbers of kings, forced the ladies of their harems to unite their braids—which was, in fact, the companion of (as destructive as) the frowning god of death himself and was a portentous comet for the whole Kaurava family. Let, therefore, the killing of people cease ; and may it fare well with royal families ! Of course, such as had survived).

अभिनन्दितः—Hailed with joy. **नभस्तलचारिणा** नभस्तले चरति तथाभूतेन (सिद्धजनेन). Wandering through the heavens.

P. 101 **कुतस्तस्य......मङ्गलान्याशास्ते**—How can he come in for anything else than victory, for whom the ancient Person, the divine Nàràyana himself invokes blessings ?

St. 43. देव कृतगुरुमहदादिक्षोभसंभूतमुर्तिं गुणिनं प्रजानां उदयनाशस्था-नहेतुं अज अमरं अचिन्त्यं त्वां चिन्तयित्वापि जगति दुःखी न भवति । किं पुनर्दृष्ट्वा ।

कृतगुरु......मूर्तिम्—कृतः यः गुरुः महदादीनां क्षोभः तस्मात् संभूता मूर्तिः यस्य तथाभूतम् (त्वाम्). 'Whose material form sprang out of

the great commotion of महत and other principles.' Here there is, doubtless, a distinct reference to the Sànkhya theory as to the origin of the universe. According to that theory there is an eternal non-intelligent subtle principle called प्रधान which is nothing but the equipoised state of the three qualities of सत्त्व, रजस् and तमस्. This balanced condition gets spontaneously disturbed by the necessity of individual souls having to reap the fruits of their former actions and प्रधान evolves into a succession of grosser and grosser forms—first into महत् which is still a subtle principle, next into अहंकार, then into the five, तन्मात्रs (the subtle essences of the five cosmic elements आकाश, वायु, तेजस्, अप् and पृथिवी), and the elven इन्द्रिय's (*viz.* the five ज्ञानेन्द्रिया's, the five कर्मेन्द्रिय's and the अन्तःकरण or the internal organ) ; the five तन्मात्र's in their turn develop into the five महाभूतs or gross elements. These constitute in all twenty-four principles and पुरुष, the intelligent entity coeternal with प्रधान, is the twenty-fifth. We should, therefore, expect the क्षोभ or mighty movement to start with प्रधान rather than with महत् which is, however, the first in the series of products resulting from the great disturbance. प्रधानक्षोभ would be a more intelligible phrase than महदादिक्षोभ, which latter, therefore, must be taken to mean ' the great process of *evolution into* महत् etc.' महदादिक्षोभ being equivalent to महदाद्याकारेण परिणामरूपः क्षोभः.

The theological view set forth in this stanza is by no means that of the Sànkhyas, but it is that electic view, combining and reconciling the tenets of the different systems of philosophy, which reconciling the tenets of the different systems of philosophy, which seems to have prevailed by the time when the several दर्शन's the older ones especially, had already grown old enough to be invested with sanctity and credited with divine origin.

गुणिनम्—Characterised by the three qualities of सत्व, रजस् and तमस्.

उदयनाशस्थानहेतुम्—उदयस्य नाशस्य स्थानस्य च हेतुः तम्. To hold that the supreme spirit in conjunction with प्रकृति or त्रिगुणात्मकमाया constitutes the God with attributes capable of creating, sustaining and destroying the universe is certainly no Sànkhya doctrine which believes in the eternal soul (पुरुष) never coming in to activity and believes in no God apart from this पुरुष.

Translation :—O God, in this world there is no possibility of a creature continuing wretched after he has but meditated upon You; how much less, when he actually sees You! You Whose embodied existence originated with the great evolution, once started, of the प्रधान into महत् etc.; who, when thus invested with the qualities of सत्व (Godness), रजस् (Passion), तमस् (Darkness), became the cause of the creation destruction and sustentation of the universe; and who are unborn, undying and inconceivable.

The commentator dissolves and interprets the compound, कृतगुरु etc., in a different way though the ultimate notion is the same. His explanation is कृतं गुरु (= विशालं) महदादि येन तथाभूतः क्षोभः यस्य तथाभूतात् (प्रधानात्) संभूता मुर्तिं यस्य तम्—whose embodiment arose from प्रधान (*i.e.* by contact with प्रधान), the disturbance of which produced the vast universe in the order of महत् etc. The mode of dissolution does not appear to me natural.

कल्पिताभिषेकमङ्गलाः—कल्पितं अभिषेकरूपं मङ्गलं यैः ते. Who have made everything ready for the auspicious ceremony of coronation.

स्कन्धोत्तम्भिततीर्थवारिकलशाः—स्कंधेन उत्तंभिताः (= उढाः) तीर्थवारिकलशाः यैः ते. Carrying pichers of holy water on their shoulders.

अभिषेकं (= अभिषेकसाधनं वस्तुजातम्) धारयान्तः—Holding in readiness the materials of the coronation rite. विप्रकृतम्—Wronged or deceived.

पुण्यजन is 'a *Rakshasa*', the derivation being ironical; पुण्यजनः=पापजनः.

महांश्चित्तविभ्रमः कृतः—Created a very grievous misapprehension.

पुरुषसाधारण्या बुद्ध्या तुष्यामि—पुरुषेषु साधारणी, तथाभूतया बुद्ध्या etc. 'I find myself contended, having as I do a heart which I but share with the common run of men. I have no extraordinary heart or ambition, and so cannot form any higher wish.

St. 44. क्रोधान्धैः (अस्माभिः) सकलं रिपुकुलं हतम् ते पञ्च वयं अक्षताः। मम दुर्नयोपजनितः पाञ्चाल्याः निकारार्णवः तीर्णः। देवः पुरुषोत्तमः त्वं आदृतः (सन्) सुकृतिनं मां भाषसे। अतः परं अन्यत् किं नाम प्रसन्नात् भगवतः अहं याचे।

निकारार्णवः—निकारः (=परिभवः) एव अर्णवः. The ocean of humiliation. **दुर्नय**—Bad morals or gambling

Translation :—The whole family of the enemy has been already slain by us with will fury ; while ourselves, all five of us, are unscathed. The ocean of Pànchali's humiliation brought on by my vice (of gambling) has been crossed (the humiliatation has been avenged). You, the Divine Person, speak with me with kind regard, so very blessed am I. What other blessing beyond this can I ask of you, now that you are pleased ?

इदमस्तु or sometimes इदमस्तु भरतवाक्यम्. The closing stanza which must be benedictory, is called the भरतवाक्य or lines sacred to भरत, the supposed founder of the dramatic art.

St. 45. जनः अकृपणम् अरुक्श्रान्तं पुरुषायुषं जीव्यात् । भगवन् पुरुषोत्तमे (त्वयि) द्वैतं विना भक्तिः भवतु । भूपः दयितभुवनः विद्वद्बन्धुः गुणेषु विशेषवित् सततसुकृति प्रसाधितमण्डलः भूयात् ।

अकृपणम् (कार्पण्यरहितं यथा तथा) and **अरुक्श्रान्तम्** (रुजा श्रान्तो यथा न स्यात् तथा) are used as adverbs modifying जीव्यात्. **पुरुषायुषम्**, accusative denoting duration ; आयुस् compounded with पुरुष in the Genitive *Tatpurusha* becomes आयुष; पुरुषस्य आयुः =पुरुषायुषम् meaning ' the maximum term of a man's life, which is supposed to be a hundred years.' **गुणेषु विशेषवित्**—Appreciator of merits ; discriminator between merits and merits. **प्रसाधितमण्डलः**—प्रसाधितं मण्डलं येन सः (1) 'Who adorns the whole country *i.e.* is an ornament or ; (2) 'Who has thoroughly conciliated or won over the whole circle of tributary Princes.' Either meaning is applicable here. Vide note on ' प्रसाधित ' p. 7.

Translation :—May people live the full term of life assigned to man (*i.e.* a hundred years), exempt from wretchedness and unexhausted by illness ! O Divine Being, may there prevail (among men) whole-hearted devotion towards You, the Highest Person ! May the king be loving to his subjects, the friend of the learned, the appreciating patron of merits, one ever engaged in meritorious deeds and an ornament to the whole country.

v. l. ' अकृपणमतिः कामं ' for ' अकृपणमरुक्श्रान्तम् ' and 'भवतु च भगवद्भक्तिर्द्वैधं विना पुरुषोत्तम ' for the second line. कामं अकृपणमतिः (जनः)—' Endowed with a mind throughly free from all churlishness.' The second variant makes no difference in meaning.

